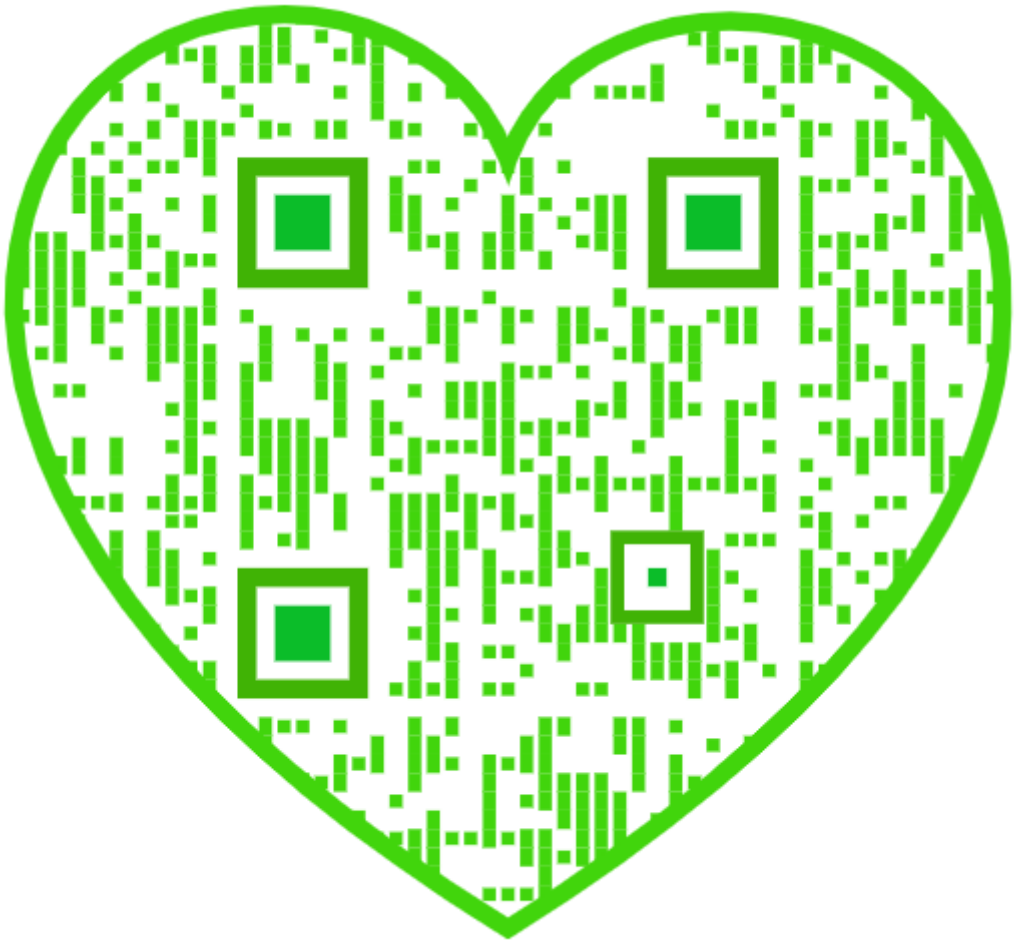

Riverside Educational Monographs

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TEACHING POETRY IN THE GRADES

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PREFACE

It is the purpose of this book to indicate fully and clearly how poetry should be taught in the grades. The model lessons submitted have been put to the most thorough tests and always with excellent results. The poems chosen are such as have been approved by the best educational authorities throughout the country. They include practically every type of poem suitable for use in grade work.

The book is designed not only to meet the needs of grade and rural school teachers but also to be used as a text in methods classes in Reading. Here, we believe, the best results can be secured not by the mere study of the model lessons but by the actual *use* of the lessons in class. One student may take the part of teacher and the others imagine themselves pupils in one of the eight grades and respond accordingly.

By way of explanation we may say that in the model lessons for the first four grades the preparatory discussion has been given almost verbatim, inasmuch as many teachers need to be shown exactly what kind of language and sen-

tence structure to use when addressing little children. The same plan has been followed in the development of the class analysis work for *all* the grades, our idea being that no amount of explanation as to the kind of questions to be asked would prove so helpful as a series of the questions themselves.

In conclusion we may say that although we believe thoroughly in the correctness of the general method advocated in these pages for the teaching of poetry, the details of the plan as they are worked out in the case of each individual poem are intended to be merely suggestive and not arbitrary. For instance, very often a teacher may find a better final use for the poem than the one named here, or in the analytical work may be able to ask better questions than those we have submitted. If so, the teacher should of course follow the dictates of her own common sense. The details of our method, then, we readily grant, are "subject to change." But to tamper with the *main* features of the method or to change its *order of development* can bring only unsatisfactory results. On the other hand, we are convinced that if teachers of Reading will intelligently and enthusiastically follow the method as it is here laid down, their pupils will

no longer be guilty of that exclamation which so often follows the study of a poem: "I don't see any sense in it!" Instead, even in the first grade the pupils will learn to have some genuine appreciation of the highest form of literary expression; and by the time they have finished the eighth grade will have come to understand the significance of Coleridge's immortal definition of poetry — "the *best words* in their *best order*."

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TEACHING POETRY IN THE GRADES

How To Teach Poetry

CHILDREN are naturally fond of poetry. Most of them can be stirred by the words and swayed by the rhythm of a poem even when they are far from a full understanding of the deeper meanings. Why is it, then, that so many pupils enter the high school with a decided aversion to either the reading or study of poetry; such a decided aversion, in fact, that when the teacher of the composition class announces, "During the first term we shall take up the study of *The Vision of Sir Launfal*, a poem by James Russell Lowell," the announcement is greeted with a chorus of half-suppressed groans? The reason, we believe, lies in the fact that in the grades poetry is, as a rule, poorly taught. Many teachers have never learned to love good poetry themselves, and even when they do have a sincere appreciation of the beautiful in verse, they very often lack a definite knowledge of how to awaken a like appreciation in the

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hearts of their pupils. Consequently, the poems in the readers are hurried over, sometimes skipped altogether; and in those cases where the memorizing of certain poems is required by the school course, the letter of the law is obeyed but the obedience is fraught with such pain to teacher and pupil alike that the true purpose of the "memory gem" remains entirely unfulfilled. As an example of this, we need only mention the fact that pupils have been known to memorize punctuation with every line of verse, because the misguided teacher emphasized punctuation almost to the exclusion of everything else, and threatened dire penalties to those who could not write the poem with every comma in its proper place. Think of children starting through life, their minds filled with such gems (?) as this: —

I shot an arrow into the air comma
It fell to earth comma I knew not where semicolon
For comma so swiftly it flew comma the sight
Could not follow it in its flight period!

Let us say, then, that many teachers have no true notion of how poetry should be taught, and lacking, in addition, any love of poetry for its own sake, they succeed in implanting in their pupils such a hearty dislike for poetry as perhaps a thorough course in high school literature and

even university training itself may never fully eradicate.

The remedy, of course, is obvious: We must have teachers who appreciate good poetry and who know how to teach good poetry. To meet the latter need is, in a measure, to meet both; since it has been frequently proved that in learning the correct method of teaching a poem, the student learns also to appreciate the poem to an extent undreamed of before. And this merely proves that in poetry, as in everything else, lack of appreciation comes most of all from lack of understanding.

The General Method

A glance at the "Model Lessons" given in this book will make clear that in all the grades the general method of teaching a poem is the same:

I. Preparation. II. The Whole. III. The Parts. IV. The New Whole.

This method is the most natural. First of all, the pupils' minds must be made ready for a clear understanding of the poem when first presented; then before they examine details, they must have an idea of the whole; after they examine details, they need again an idea of the whole, richer now in meaning because of the analysis work. To be-

gin with the study of the parts or to end with the study of the parts is contrary to human nature and psychologically incorrect.

An exception must be made, of course, in the study of lengthy poems, such as *Evangeline* or *The Lady of the Lake*, but even here the ambitious pupils will of their own accord read the whole poem through at the outset in order to discover how the story ends. In the class, the best the teacher can do, after a preparation lesson for the whole poem, is to teach each division of the poem as if it were a poem complete in itself, and when the entire poem is finished, require that its story be condensed for oral or written reproduction.

Another point to be noted is that the work as outlined gives only the pupils in the grammar grades anything to do outside of class. It is in this respect that the teaching of poetry widely differs from the teaching of prose. Experience has shown that in both the primary and intermediate grades the pupils need to study poetry *with the teacher*, and except in those cases where the selection is exceptionally simple should never be allowed to puzzle out a poem by themselves. Even in the grammar grades it is often wise to follow this same method, especially when

the pupils have not been properly taught previously and have yet to acquire a genuine appreciation of good poetry. But if the pupils have been well taught in the lower grades, in the latter half of the sixth year, after they have become thoroughly accustomed to using the dictionary, the teacher may sometimes allow them to do their own work on a poem and thus prepare them for the independent work they will need to do the next year.

PREPARATION

In all the grades, obviously the first step is preparation—that the pupils may be ready to understand and appreciate the poem when first presented. In the lower grades, this preparatory lesson is generally in the nature of a discussion in which the teacher supplies all the necessary information, using at the same time the new words of the poem so that the children may become somewhat familiar with their meaning in advance. In the upper grades the preparatory discussion may well be made a time when the students themselves present the facts needed for a clear understanding of the poem. The finding of these facts is assigned work for which some or all of the class are held responsible.

TEACHING POETRY IN THE GRADES

THE WHOLE

A good poem is as much a work of art as a great painting or a choice bit of statuary, and, like them, should be grasped in its entirety before it is studied in detail. In the primary and intermediate grades the whole poem should be first presented by the teacher, who by a clear, earnest rendering endeavors not only to make clear the meaning of the poem, but also to give her pupils a standard of correct oral reading. If the teacher shirks this opportunity she will find that when her pupils come to read the poem aloud they will very likely be caught by the rhythm and give a sing-song rendering which all her later heroic efforts can never correct. To prevent the sing-song rendering, let the pupils' first hearing of the poem come from the teacher's own lips. In the grammar grades the pupils' first acquaintance with the whole poem is made through silent reading, which they do as part of their individual study work.

THE PARTS

After the pupils have gained an idea of what the whole poem is about, they are ready to analyze it either with or without the teacher's help,

according to their grade. In the lower grades, the analysis lesson is conducted by the teacher, who asks such questions as most pupils can answer without previous study. In the case of new words, it will be found as a rule that some of the pupils at least can suggest the meaning, and in those rare instances where not a single pupil has a suggestion to offer, the teacher herself must supply the information, or if the pupils have learned to use the dictionary, allow them a moment in which to look the word up. If the poem contains many difficult words, it is not a bad idea to use them the previous day in the spelling lesson, at which time the pupils will of course get the meaning as well as the pronunciation. This device means the saving of considerable time in the analysis lesson.

In the grammar grades, the pupils go about the analysis work themselves as soon as they have read the poem through and learned in main the story that it relates or its central thought or whatever the teacher has told them to find out from this first reading. This leads us to say that in assigning work for individual study the teacher's instructions should always be definite and clear. To say, "You may study the poem for next time" is not sufficient. To one pupil, unless

trained by long experience in the correct method, to "study" a poem means "read it over five times"; to another it means "learn how to pronounce all the hard words." Consequently, in the assignment the teacher must tell her students exactly what they are to do. Nor must she always tell them to do exactly the same thing, although her aim is practically always the same, namely, to have her pupils come to class with an accurate knowledge of the poem both as a whole and in its parts. Some suggestive assignments will be given in the model lessons, it being sufficient to remark here that no pupil has entirely analyzed a poem until at least he has found out the meaning of every word it contains.

Coming to class equipped with a knowledge of the poem as a whole and in its parts, the student can readily answer all questions of the type given under the heading Second Discussion, which is really a continuation of the analysis work, and which gives the teacher a favorable opportunity to discover and correct the pupils' mistakes in interpretation of thought. This recitation closes with the assignment of the oral reading lesson, the teacher telling the pupils definitely what they must aim to do in their home practice.

It seems advisable to give here our reasons for advocating such detailed analysis work before children are permitted to read a poem aloud. Experience has proved to us again and again that without the most careful preliminary study, children will very often read aloud whole stanzas either without the remotest idea of what they are reading about, or with such an incorrect interpretation in mind as is startling in its absurdity. In witness whereof we need only cite the case of the small boy who near Christmas time kept begging the teacher to let the class read the story about some one who ate a ribbon and it made him sick. It was only after persistent questioning that the bewildered teacher discovered that the child wanted to read *A Visit from St. Nicholas*, the particular lines which he had in mind being these: —

> Away to the window I flew like a flash,
> Tore open the shutters, and threw up the sash.

Therefore, we say, explanation and much explanation is absolutely necessary, but — it must be made wisely. The child's appreciation of the beauty of the thought and of the melody of the language must never be sacrificed to a mere intellectual understanding of the poem. The first

appeal of a true poem is never to the mind, but to the soul, and it is thus that every true poem should be taught.

Over-analysis to discover the exact thought may prove as fatal to a pupil's love of a good poem as the use of the poem for material in parsing and diagraming in the grammar class. An apt illustration of this is found in the following paraphrase which a student painfully worked out for a certain stanza of *The Brook*, after being told that she must know the exact meaning of every line. Tennyson wrote the stanza thus: —

I murmur under moon and stars
In brambly wildernesses,
I linger round my shingly bars,
I loiter round my cresses.

The student paraphrased the stanza thus: —

I make a noise under the moon and stars
And in the prickly woods,
I stay near my measures of shingles
I lag around my plants for salad.

The wise teacher, therefore, must find the happy mean between demanding too much explanation and demanding too little; she must be sure that her pupils are getting from every poem both the thought and the feeling, and that their

oral reading is more than an emotional (or unemotional!) rendering of empty words. In view of this fact, she should aim to use such questions in the analysis work as will help the pupils to get the poet's meaning correctly, and at the same time teach them to love the poem for the wonder of its music and the beauty of its thought.

THE NEW WHOLE

In the lower grades, after the analysis work is completed, the pupils are ready to try reading the poem aloud. Whether this oral reading shall follow the analysis immediately or be deferred to the next recitation or come after the poem has been dramatized depends upon the difficulty of the poem, the age of the pupils, and the length of the recitation period. In any case, the pupils because of their analysis work know now exactly what each thought in the poem means and therefore have much to give; and because of the teacher's previous rendering they also possess some true idea of how to give. During the oral reading lesson the teacher must aim to render such criticisms as will show the pupils how to give most adequately. Often she may ask the pupils who are listening to close their eyes and try to see the pictures in the part that is being

read. This is an incentive to the reader to try to make the pictures very clear. As an appropriate close to the lesson, one pupil may read the whole poem, unless it is a very lengthy one which is to be used later on a Friday afternoon program.

In order that the oral reading may be as satisfactory as possible, the teacher should never allow the pupils to ruin a poem by stopping at the end of every line and giving undue emphasis to the last word in every line; that is, she must not permit them to surrender themselves so utterly to the rhythm that they read the poem by lines instead of by thoughts. To remedy this natural tendency she may sometimes have the pupil read one thought or picture and herself the next, alternating in this way until the stanza is finished. Of course it is true that the lines and thoughts often correspond; for instance, in the first stanza of *Lochinvar* each of the first four thoughts is expressed in a single line. Nevertheless (and this statement applies to the grammar-school teacher also), if the teacher can establish in her pupils the habit of regarding a poem as a collection of thoughts and pictures rather than as a collection of lines, she will have done much to make her pupils pleasing interpreters of verse.

It is generally unwise to follow the usual prac-

tice of letting each pupil read always one stanza. Instead, let a pupil frequently read a third or a half of a stanza or two stanzas or more. Use some such formula as this: "Jack, you may read for us the first picture in the second stanza, or the first three pictures, or all the pictures in the next two stanzas, etc." This device is very helpful not only in securing expressive reading, but also in securing good attention from the class. Like the device mentioned in the preceding paragraph it may sometimes be employed to advantage even with grammar-school pupils.

In the grammar grades, the oral reading lesson is a test of how far the pupils in their home practice have succeeded in carrying out the teacher's injunctions, and it also affords opportunity for further practice guided by helpful suggestions from the teacher or other members of the class. The lesson closes with the teacher's rendition of the whole poem in order that the students may hear how the author's thought may be expressed even more fully and more beautifully than their lack of years and experience will permit.

In the lessons given for developing each poem, we shall show how the children may be led to supplement the thought of the poem. By thus

questioning the pupils and leading them to ask questions; by adding such details as will help them to visualize or "build concrete mental pictures"; by leading them to compare the picture or condition described with their own actual experiences; by aiding them to see the peculiar beauty of certain picture words or figures of speech; and, finally by bringing to light the lessons in goodness, truth, and beauty taught by the poem, the teacher prepares the children to memorize the poem with ease. Better still, she is strengthening their minds for retaining what is memorized.

There is some danger, however, that the teacher may become so interested in this work that she will talk too long, that she will supplement overmuch. In his book *How to Study and Teaching How to Study* Dr. McMurry says, "There should be enough supplementing to render the thought really nourishing, *quickening* to the learner." No better guidance can be given than that suggested in those few words; and it may not be out of place to say that no more helpful treatment of this subject can be found than that in the chapter on Memorizing in the book just referred to.

From what has been said, it will be seen at

once that generally the memorizing of a poem should prove a comparatively simple task if this work comes, as it usually does, after the selection has been thoroughly analyzed and read aloud. In fact, when the poem is short, the teacher will often find by questioning her pupils at the end of the oral reading lesson that some already know the poem by heart, and only a few moments of concert reciting are needed to make the poem the possession of the whole class. There are sometimes cases, however, where considerable special drill is needed before all of the pupils will be able to recite the poem from memory. It is well in such cases for the teacher to supply some incentive to effort. If the poem is suitable, that is, if it is "musical and presents pictures in figures of speech easy to comprehend," the pupils realize after the first reading that the poem contains something for which it is well worth while to work. Nor is it difficult to find a specific aim which the pupils may make their own. The child's natural affection, his innate hospitality, his innocent desire to please should be fostered, and may be depended upon for furnishing incentives to effort in memorizing.

Generally it is only necessary to suggest to a class that by being able to recite a poem well

they may give pleasure to their schoolmates, their principal, their superintendent or to other visitors. Again, their family affection may be appealed to. When they show pleasure in the teacher's reading of the poem she may quietly remark, "Your father and mother would like this poem" or "How pleased your grandmother would be to hear you recite this poem." Frequently the merest suggestion that some afflicted child, some old and infirm neighbor might be entertained by hearing a poem recited is sufficient to call forth the child's desire to be useful, and hence his best efforts to make the poem his own to give.

Timidity often causes a child to shrink when reciting in the presence of others. This may be overcome by occasionally calling upon the timid child to stand before his class and recite one stanza. Gradually he will become able and willing to recite a whole poem.

Another aid to memorizing is the use of the outline. Even in the primary grades, children are able to group the ideas of a poem into sections. An outline consisting of brief headings of the different sections of the poem may be written upon the blackboard and followed by the pupils when memorizing the poem. Suggestive

outlines for this work will be found in the development of the model lesson on *Where Go the Boats*, *A Boy's Song*, *The Mercy Speech*, and *The Bugle Song*.

As will be seen, the chief aid in memorizing is obtained by "establishing a valuable thought connection." Therefore, the practice of comparing the poem under discussion with another that has been learned is recommended. Of course the comparison must be between poems that have some point of resemblance. For instance, when the children come to study *Sweet and Low* they should be led to compare it with *Sleep, Baby, Sleep* and with other lullabies they have learned.

If the thought connection has been made, the poem may be written upon the board. After the entire poem has been read and reread by both teacher and pupils, all the words of a stanza except the first and last word of each line may be erased. The children use the words that are left as "key words" and easily reproduce the stanza by using these words to recall the others. The last word of each line is then erased, leaving only the words that begin each line as the "key words." Finally the whole stanza is erased and it will be found that the children reproduce the

stanza with ease. This is a device suited to the lower primary grades. Besides adding interest to the memorizing it makes familiar to the children the appearance of the poem in its written form.

Whether a poem shall be dramatized or sung or put to some use on a Friday afternoon program depends entirely on its type. Some possible program uses will be found in the model lessons and due explanation given there of the reasons for each choice. We may say in closing that the old-fashioned "Friday afternoon exercises" were valuable features of school work. Where they have been dropped they should be resumed, and should consist largely of reading and reciting poems. By having these exercises regularly and frequently the teacher will be able to make them as natural and unrestrained as any other school exercise. She will be able to prevent any affectation of manner, any artificiality of voice and gesture, in short, any desire to "show off" on the part of the children. At the same time she will be proving to them that their regular school work may easily be made a source of genuine entertainment to their schoolmates, relatives, and friends.

MODEL LESSONS

First Grade

LITTLE BOY BLUE

Little Boy Blue, come blow your horn,
The sheep 's in the meadow, the cow 's in the corn;
Where 's the little boy that tends the sheep?
He 's under the hay-cock, fast asleep.
Go wake him, go wake him. Oh! no, not I;
For if I wake him, he 'll certainly cry.

Mother Goose.

1. Preparatory discussion

How many of you have ever been on a farm? What did you see growing in the fields? Did you see corn growing? Were you ever in a meadow? What do farmers raise in their meadows? What do they do with their grass and clover? What do we call the grass when it has been cut, dried, and put into big piles? (*Answer:* Hay.) What do we call these high stacks or piles of hay? (Haystacks.) Sometimes they are called hay-cocks.

What animals do you find on a farm? (Horses, sheep, cows, pigs, etc.) Should you like to live on a farm? How many would like to visit a farm?

I will tell you a story of a little boy who went to visit a farm.

Once there was a little boy who was called Boy Blue. I think his mother must have given him a blue suit and a blue cap, and after that every one called him Boy Blue. One summer Boy Blue went to the country to visit his grandfather and grandmother. Grandfather's sheep sometimes got into the meadow and ate the clover he wished to save for their winter food. Sometimes the cows got into the field and ate the corn before it was ripe enough to pull. So grandfather gave Boy Blue a horn with which grandmother used to call the people from the fields when their dinner was ready. Grandfather told Boy Blue to blow his horn whenever he saw the sheep in the meadow or the cows in the corn. He said he would then come at once and drive them out. One day grandmother saw the sheep in the meadow and the cows in the corn, so she called as loudly as she could:—

2. Presentation of the whole poem

(The teacher's rendering of these few lines must be extremely vivacious. The rate will be quick, the tone animated and clear.)

"Little Boy Blue, come blow your horn.
The sheep's in the meadow, the cow's in the corn."

But grandmother didn't see Boy Blue anywhere. Just then she saw grandfather and said to him:—

'Where's the little boy that tends the sheep?"

It was a very hot day, and Little Boy Blue had been sitting in the shade of the hay-cock watching the cows and sheep. He was very tired and had fallen fast asleep in the shade of the hay-cock. Grandfather had seen him, so he said to grandmother:—

"He's under the hay-cock fast asleep."

Then grandmother said:—

"Go wake him, go wake him."

Grandfather felt sorry for the tired little boy, so he replied:—

"Oh! no, not I:
For if I wake him, he'll certainly cry."

3. Memorizing

The lines should now be memorized by the children, not from any written or printed form but simply by repeating the words after the teacher. Most children can memorize two lines at a time.

4. Dramatization

One little boy may take the part of Boy Blue and a larger boy the part of grandfather. A girl may take the part of grandmother, and some of the other children may be the cows and sheep. Such dramatization will prevent children from reciting and reading Mother Goose rhymes in the sing-song way all too prevalent among them.

5. Oral reading

The last thing to be done with this rhyme is to have the children read it from the blackboard, the teacher "skipping" the children about after the whole rhyme has been read, in order to give them necessary drill on the words of the rhyme.

SLEEP, BABY, SLEEP

Sleep, baby, sleep!
Thy father is watching the sheep;
Thy mother is shaking the dreamland tree,
And down drops a little dream for thee.
Sleep, baby, sleep!

Sleep, baby, sleep!
The great stars are the sheep,
The little stars are the lambs, I guess;
And the bright moon is the shepherdess.
Sleep, baby, sleep!

Sleep, baby, sleep!
Thy father is watching the sheep!
Thy mother is shaking the dreamland tree,
And down drops a little dream for thee.
Sleep, baby, sleep!

From the German.

1. Preparatory discussion

How many of you have ever seen a sheep? (Show pictures.) When many sheep are kept together we speak of them as a flock of sheep. Sheep are very helpless creatures and the little lambs are even more so. Some one must take care of them, and watch them to see that dogs and wolves do not catch and eat them. A man or a boy who takes care of sheep is called a shepherd. A woman or a girl who tends sheep is called a shepherdess. We are to read a lullaby to-day that makes us think of sheep and lambs and a shepherdess.

How many of you know what a lullaby is? Yes, a lullaby is a cradle-song that a mother sings to her baby. This lullaby is one that is sung to the babies in a country far over the sea. I think the mother who is singing this cradle song is the wife of a shepherd who is out in the night watching the sheep. The mother thinks of the baby's father and of the sheep and lambs as

she looks up at the moon and stars and sings this song.

2. Presentation of the whole poem

The teacher's rendering must be intensely sympathetic and deeply expressive of mother-love. The rate will be a little slow, the tone so tender and melodious that the pupils will feel instinctively that the poem is a slumber song.

3. Analysis

How many of you like this lullaby? Why do you like it? Listen while I read the first stanza to you again.

(Read first stanza.) What is the baby's father doing? What is the baby's mother doing? What do you think is meant by *the dreamland tree?* How can a little dream drop down for the baby? What kind of a dream do you think it is? Now let me read the second stanza to you again.

(Read second stanza.) What does the mother see as she sings? What does she call the great stars? What does she call the little stars? What does she call the bright moon? Do you think the moon is standing still or is moving about? The last stanza is just like the first stanza, but I

am going to read it to you again because the pictures are so beautiful.

(Read third stanza.) What little girl can tell me one picture she saw? What little boy can tell me another picture? Which picture do you like most? Don't you think the baby must have been lulled to sleep by the time this sweet song was ended? Yes, I think so too.

4. Oral reading

The children must show by reading the lines very softly that they realize that the poem is a lullaby. The teacher can expect them to express also some of the tenderness that lies back of the words, for even little children appreciate in some measure the sentiment of such a poem as this.

5. Use as a song

Children will love to sing this poem in the class room, and the teacher can inspire them to want to sing it well if she suggests that when they have really learned to sing it in school, they may also sing it to some little baby they know.

WHERE GO THE BOATS?[1]

Dark brown is the river,
  Golden is the sand,
It flows along forever,
  With trees on either hand.

Green leaves a-floating,
  Castles of the foam,
Boats of mine a-boating—
  Where will all come home?

On goes the river
  And out past the mill,
Away down the valley,
  Away down the hill.

Away down the river,
  A hundred miles or more,
Other little children
  Shall bring my boats ashore.

Robert Louis Stevenson.

1. Preparatory discussion

To-day we are to read a poem that was written by Robert Louis Stevenson. Who remembers the names of some other poems we have studied that were written by Stevenson? (*My Bed Is a Boat, At The Sea-side, A Good Play, My Ship*

[1] From *A Child's Garden of Verse*, Charles Scribner's Sons, publishers.

and I.) I have told you some of the things Louis used to play when he was a little boy. Which of the poems I have read to you tell of the happy time Louis used to have when he was a little boy? At what did he like to play particularly? Yes, he liked to play at boating. He used to make believe he was boating and his bed was a boat; and once he built a boat of chairs on the stairs. Louis also liked to watch the ships on the ocean. Have you ever watched boats and ships sailing away and away from the shore? Where were they going? Why were they sailing away? Do ships and boats come back home? Sometimes they are injured or get wrecked far from where they started. If people see them, they take the boats ashore, that is, to the land. Louis liked to watch the rivers as well as the ocean. Did you ever see a river that flowed through dark brown soil? How did the river look? Have you ever noticed the white pebbles and grains of sand that were left by a river near its bank? Sometimes the grains look like silver or gold. Does the water of the river ever stop or does it flow on forever, down the hills and through the valleys? Sometimes a mill is built by the river, so that the water as it flows past may turn the mill wheel.

Do you like to watch a river? Where do you like to sit while you watch it, especially if it is summer time? Why do you like to sit under the trees on the bank? Have you ever noticed leaves from the trees floating on the river? Have you ever noticed the water as it forms in piles of white foam against the bank or rocks in the stream? Have you ever sailed little things like chips and leaves on the water as if they were little boats? Louis liked to do that too. In this poem he tells us about himself as a little boy. He tells us how the river looked as it flowed along; how the foam of the water formed in places like fairy castles. How many know what a castle is? Stevenson tells us how he sent the green leaves a-floating like little boats. He liked to think they might float a hundred miles or more and that other little children might find them and bring them ashore.

2. Presentation of the whole poem

The teacher's rendering must be quiet, simple, musical, and suggestive in the third and fourth stanzas of the child's wonder over the seeming endlessness of the river. The rate will be a little slow and very even, the tone clear and bright.

3. Analysis

(Read first stanza.) What was the first thing you saw as I read? How did the river look? Why did it look dark? How did the sand look? What else did you see? Who was under the trees? What was he doing?

(Read second stanza.) What picture did you see as I read?

(Read third stanza.) What new picture did you see this time?

(Read fourth stanza.) Did you see the boy in this stanza? Was he still looking down at the leaf boats a-floating? Why not? Of what was the boy thinking?

4. Oral reading

In their first attempts at reading this poem aloud the pupils will likely over-stress the last word of each line, therefore the teacher's main efforts must be directed to securing smoothness. She can secure this from the children by repeatedly saying the lines herself and by getting the children to feel the sentiment and to see the pictures. For instance, if they are really visualizing they will bring out the words *dark brown*

as much as they will the word *river : green leaves* even more than *a-floating*, etc.

5. Memorizing

When the class as a whole has learned to read the poem effectively, they should memorize it, in order that the smooth rendering as well as the thought may remain with them as a permanent possession.

The following simple outline of questions may be put on the board as an aid to quick memorizing. The teacher or one child may read each question, and the class reply by repeating the stanza in concert.

Stanza I. How does the river look?

Stanza II. What is floating on the river?

Stanza III. Where is the river going?

Stanza IV. What will happen a hundred miles away?

Second Grade

DAISIES

At evening when I go to bed,
I see the stars shine overhead;
They are the little daisies white
That dot the meadows of the night.

And often, while I 'm dreaming so,
Across the sky the moon will go;
It is a lady, sweet and fair,
Who comes to gather daisies there.

For when at morning I arise
There 's not a star left in the skies;
She 's picked them all, and dropped them down
Into the meadows of the town.

Frank Dempster Sherman.

1. Preparatory discussion

We have all noticed how beautiful the stars look as they dot the sky overhead. How many of you watch the moon at night? Do you know the different phases of the moon? The new moon or the crescent moon is sometimes described as a silver bow and sometimes as a silver boat. Do you think the full moon is as pretty as

the crescent moon? Sometimes the full moon is spoken of as a fair lady. How many of you know the song *Lady Moon?* People for long ages have loved to watch the moon and stars. They have dreamed and written and sung beautiful things of them. Mr. Sherman, who wrote the poem we are going to read, tells in his poem of a little girl (I think it must have been a little girl), who loved to watch the stars at evening when she went to bed. I think he means us to understand that she lay in her bed and looked up at the stars and saw the moon rise and move across the skies among the stars like a lady, sweet and fair. Then the little girl, I think, fell to dreaming of the stars as being little white daisies, of the skies as beautiful meadows, and of the moon as a lady who had come to gather the star daisies. When the little girl waked in the morning she saw that there was not a star left in the skies. Then she looked down at the meadows near the town and saw them dotted with real daisies and liked to imagine or to "play like" the lady moon had picked the star daisies and dropped them down into the meadows of the town. I have told you the story in one way but Mr. Frank Dempster Sherman has told it much more beautifully than I can tell it. He tells it in

words that sound like music; that is, in poetry. Now as I read the poem, let us try to see what the little girl saw as she lay half asleep, half dreaming in her little bed. Let us try to see the beautiful stars dotting the skies, those meadows of the night, and the full moon rising and moving among the stars like a lady, sweet and fair, who comes to gather daisies there. Listen; I will read it to you.

2. Presentation of the whole poem

The teacher's rendering must be simple and enthusiastic. She must get the child's view-point and express the child's wonder over her beautiful discovery. This feeling of wonder will characterize the rendering of the last stanza particularly. The rate will be medium, the tone one of happy childish animation.

3. Analysis

(Read first stanza.) When does the little girl see the stars? What does she say they are? Why do you think she calls them *daisies?*

(Read second stanza.) What is the little girl doing as she lies in her bed? What is she dreaming about? Where does she see the moon?

What does she like to fancy about the moon? What are the daisies that Lady Moon comes to gather?

(Read third stanza.) What does the little girl do in the morning? What does she notice? What does she fancy Lady Moon has done?

4. Memorizing

As this poem is short and comparatively simple, it is not necessary that an oral reading lesson should precede the memorizing. The pupils will already have gained from the teacher's own lips a correct idea as to how the lines should be given, and if the teacher, after the analysis work, will simpy read the poem through once more, the pupils will then be ready to begin reciting it in concert from the board. Individual pupils may also be asked a little later to recite a stanza or two from the board. The teacher at every possible opportunity repeats the lines herself in order that the children may be hearing constantly an adequate interpretation of the lines; and this work on the part of the teacher will make up for the lack of the oral reading lesson which usually precedes memorizing.

THE OWL AND THE PUSSY-CAT

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat;
They took some honey, and plenty of money
Wrapped up in a five-pound note.
The Owl looked up to the moon above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love!
What a beautiful Pussy you are,—
You are,
What a beautiful Pussy you are."

Pussy said to the Owl, "You elegant fowl!
How wonderful sweet you sing!
Oh, let us be married, — too long we have tarried,
But what shall we do for a ring?"
They sailed away for a year and a day
To the land where the Bong-tree grows,
And there in the wood a piggy-wig stood
With a ring in the end of his nose, —
His nose,
With a ring in the end of his nose.

"Dear Pig, are you willing to sell for one shilling
Your ring?" Said the piggy, "I will."
So they took it away, and were married next day
By the turkey who lives on the hill.
They dined upon mince and slices of quince,
Which they ate with a runcible spoon,
And hand in hand on the edge of the sand
They danced by the light of the moon, —
The moon,
They danced by the light of the moon.

Edward Lear.

1. Preparatory discussion

The nature and length of this preparatory lesson will depend largely upon the type of children in the grade. If they are city children and have never seen owls, turkeys, pigs, etc., the teacher must endeavor by means of pictures and explanations to give the class an idea of what the participants in this little comedy looked like. Discussion of their habits, etc., however, will be wholly unnecessary, as the story told in the poem is a bit of sheer nonsense in which the actors do anything but what would be expected of them in real life.

How many of you have ever seen an owl? What do owls look like? Where do they usually live? How many of you have a pussy-cat? What color is it? How many of you have ever seen a live turkey? A live pig? What do pigs sometimes have in their noses? Why?

How many of you have ever been in a boat? Did you like it? What color was the boat? Did any one ever see a pea-green boat? How many of you would like to go for a trip on the water and take along some good things to eat? What would you like to take? How many would like to take some honey? Or quince preserves? Or some

mince, the kind your mother puts in mince pies at Christmas time? How many of you have ever heard music on the water? Did you like to hear it? How many of you know what a guitar is? Did any of you ever try to play one? Did any of you ever hear guitar music on the water? How many of you have heard some one singing on the water? What song were they singing? What time of day was it?

Most of you have said that you like to be on the water, and Mary told us that when she came over from Scotland she was on the water nine days. I am going to read you a poem now about an owl and a pussy-cat who liked to be on the water too. They liked it so much that they took a trip that lasted a whole year and a day. Listen and see if you can find out why they went away together. When I finish reading I want you to be able to tell me the story of what happened to the owl and the pussy-cat.

2. Presentation of the whole poem

The teacher's rendering must show first and foremost that she thoroughly appreciates the delicious humor of this poem. The rate will be medium, the tone a combination of animation and mock-seriousness.

3. Analysis

Who is ready to tell us the story of what the owl and the pussy-cat did? Now let us see what each part of the poem means. The poet tells us first how pussy and the owl started off.

(Read first stanza.) What kind of a boat do you think they had, a sail-boat or a row-boat? What makes you think it was a sail-boat? What color is pea-green? Why do you suppose the owl and the pussy-cat took honey with them? Yes, Jennie, I think it was because they were getting ready for their honey-moon. How much would plenty of money be? Can any one guess how much a five-pound note is worth? Why did the owl look up to the moon? How do you think the owl sang? Alice says he sang very sweetly and as if he meant every word. Let us see if the second stanza does n't show us that Alice is right.

(Read second stanza.) What did pussy mean when she said, *You elegant fowl?* What did she say they ought to do? Can any one tell us what *tarried* means? Why did they want a ring? How long did they sail? Do you think it seemed a long or short time to them? Why a short time? Yes, Jack, because they were so happy. What land did they come to? What do you imagine a

Bong-tree looks like? Why did the pig have a ring in his nose? Let us see now if he wanted to get rid of it.

(Read third stanza.) Do you think it was the owl or the pussy that asked the pig if he would sell his ring? Why do you think it was the owl? How much is a shilling? Does any one know how much wedding rings usually cost? Who married the owl and the pussy? What did they have for a wedding feast? How did they eat the mince and slices of quince? Can any one guess what *runcible* means? No, not *wooden*; it means *very large*. Why did they use only one spoon? How did they celebrate the wedding?

Now I am going to read over the poem again, one picture at a time, and I want you to tell us what you see. (Read the entire poem.) Which picture do you like best? Why?

4. Oral reading

The pupils must try to show how fond of each other the owl and Pussy were. This feeling will be expressed particularly in the owl's song and Pussy's answer. From first to last the pupils must make very clear to their classmates that these two adventurers had a good time. This at once implies that the pupils themselves must

enjoy the poem and must make that enjoyment evident. Both readers and listeners must visualize clearly every change of scene.

5. Use as a song

The music to this poem may be found in almost any good collection of grade songs. If the poem has been well taught, the children will doubly enjoy it as a song and will sing it with a good deal of vim and real appreciation. The unusual musical swing of this poem makes it especially adaptable for use as a song.

SEVEN TIMES ONE

There's no dew left on the daisies and clover,
  There's no rain left in heaven;
I 've said my "seven times" over and over —
  Seven times one are seven.

I am old! so old I can write a letter;
  My birthday lessons are done:
The lambs play always, they know no better;
  They are only one times one.

O Moon! in the night I have seen you sailing,
  And shining so round and low;
You were bright! ah, bright! but your light is failing;
  You are nothing now but a bow.

You Moon! have you done something wrong in heaven,
That God has hidden your face?
I hope, if you have, you will soon be forgiven,
And shine again in your place.

O velvet Bee! you 're a dusty fellow;
You 've powdered your legs with gold;
O brave marsh Mary-buds, rich and yellow!
Give me your money to hold.

O Columbine! open your folded wrapper
Where two twin turtle-doves dwell;
O Cuckoo-pint! toll me the purple clapper,
That hangs in your clear, green bell.

And show me your nest with the young ones in it—
I will not steal them away,
I am old! you can trust me, Linnet, Linnet,—
I am seven times one to-day.

Jean Ingelow.

1. Preparatory discussion

I suppose most of you know when your birthdays come. How many of you can tell me how old you are? Are any of you just about seven years old? Have you a baby brother or baby sister who is just one year old? If so, that baby has had just one birthday, has lived one year. If you are seven years old you have had a birth-

day seven times. I wonder if any of you know any part of the multiplication table. Can you repeat the line of seven? Then you know what we mean by *seven times one.*

The poem we are to study is called *Seven Times One.* In this poem a little girl is telling us that she is seven years old, that she has had seven birthdays instead of only one. I think she is talking on her birthday after she has finished saying her lessons. Before I read the poem I want to talk to you a little while about some of the things she sees that day.

You all know where to find the daisies and the clover blossoms. How many of you know the pretty little yellow buttercups? Did you ever see children holding buttercups under each other's chins to see who "loves butter"? There is another plant with golden yellow blossoms that you may have seen. It grows in wet places and is called the marsh-marigold. Its blossoms are called marsh Mary-buds. They have rich yellow powder like that in buttercups, and children sometimes shake out the powder and call it the Mary-buds' money. Some of you have seen the bees inside of these and other flowers. Have you ever noticed a bee looking as if its legs were powdered with this yellow pollen or dust?

There is another flower I should like to have you recall. How many know the columbine? The garden columbine is yellow and red, but the wild columbine is all red. The blossom is folded over and ends in a spur which looks like the beak of a dove. (Show picture of columbine.)

Still another flower you may recall is the wake-robin. How many know the wake-robin? There is a flower something like the wake-robin that is called the cuckoo-pint. The cuckoo-pint grows in Europe.

There is a bird that lives in Europe which is called the linnet. It is very much like the bird we have here called the red poll.

You have seen the full moon at night when it was round and bright and sailing low in the sky. Have you ever noticed the moon in the daytime? How did it look?

I wonder if you have had such beautiful thoughts of the moon, the flowers, and the birds as the little girl of whom we shall read. Listen.

2. Presentation of the whole poem

In her rendition the teacher must forget that she is grown up and *be* just seven times one. Only so can she get the child's view point and express the sense of conscious responsibility

which the child feels because she is old enough to be trusted. The rate will be medium, the tone one of animation and sincere childish pride, tinged with regret in stanzas three and four.

3. Analysis

(Read first stanza.) Where do you think the little girl was? (In the meadow.) Why do you say so? What kind of day do you think it was? Why do you think it was a clear, beautiful day? What is meant by *There's no rain left in heaven?* Why was there no dew left on the daisies and clover?

(Read second stanza.) Why does the little girl think she is old? What can she do? How do the lambs differ from the little girl? What is meant by *one times one?*

(Read third and fourth stanzas.) What is the little girl looking at? When has she seen it before this? How did it look in the night? How does it look in the day? How many of you have ever seen the moon when it was nothing but a bow? What does the little girl fancy the moon may have done? What does she think God may have done? What does she say she hopes God will do?

(Read fifth stanza.) To what does the little

girl speak in this stanza? Why does she call it a velvet bee? Why was the bee a dusty fellow? What does she ask the Mary-buds to do? Why do you suppose she calls the Mary-buds *brave?*

(Read sixth stanza.) To what flowers does the little girl speak in this stanza? What does she ask the columbine to do? What are turtle-doves? Why do you suppose the flower makes the little girl think of doves? What color do you think the cuckoo-pint must have been? Of what shape? Have you ever seen a flower shaped something like a bell? Did it have a part that looked something like a clapper? How can one toll a bell?

(Read seventh stanza.) What does the little girl ask the linnet to do? What does she promise the linnet? What does she say the linnet may do? Why may the linnet trust her?

4. Oral reading

The children must try to put themselves in the place of the seven-year old girl and show how glad she is that she is seven times one. *I am old* is the keynote of the poem, and the feeling of pride that lies back of this statement must be brought out to some degree in every stanza. The feeling is the main thing in this selection, but the children must also see clearly all the pictures.

5. Memorizing

Little children naturally love this poem and therefore will want to memorize it. If several of the children are not quite seven years old, they will be given a special incentive to learn the poem if the teacher states that each child on his or her seventh birthday will be allowed to recite the whole poem for the class.

Third Grade

A BOY'S SONG

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and o'er the lea,
That 's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That 's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest;
There to trace the homeward bee,
That 's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow lies the deepest,
Where the clustering nuts fall free,
That 's the way for Billy and me.

Why the boys should drive away
Little maidens from their play,
Or love to banter and fight so well,
That 's the thing I never could tell.

But this I know, I love to play
Through the meadow, along the hay;
Up the water and o'er the lea,
That 's the way for Billy and me.

James Hogg.

1. Preparatory discussion

If possible the children should have this poem given them in summer or in early fall.

How many of you like to take walks or to go "tramping"? To what places do you like to go? Do you like to go to the river? Why do you like to go there? Do you find the fish in the shallow running water or in deep quiet places called *pools?* What fish do you find in the rivers? What color are trout?

Do you like to go to the meadows? Did you ever hear a meadow called a *lea?* That is another word for meadow. Why do you like to go to the meadows? When do you like to go there? When the grass that grows in the meadow is cut, what do we call it? Have you ever seen men cutting or mowing the grass to make hay? These men are called *mowers.* Have you ever watched them cut down all the grass, mow the meadow clean, till the hay lies thick and green on the ground? Sometimes we see flowers growing in the meadow and bees on the flowers. What are the bees doing there? Where do they carry the sweet flower juice to make it into honey? Did you ever know any one who tried to trace or follow a homeward bee? By *homeward bee* I

mean a bee that is flying toward its home. It flies in a straight line until it reaches its home or hive. Perhaps its home will be in a hollow tree. There one would find quantities of rich, sweet honey. I know you would like to find a bee's home.

Do you not like to go to the woods when the trees are full of leaves and some of the trees have flowers on them? How many have seen a tree called the hawthorn? In some parts of our country it is known as the haw tree. The hawthorn tree of which we will read grows in England. Its flowers are white and very fragrant.

What birds do you know? Do you know the blackbird? Do you know its song? Have you ever watched a mother bird teaching her young ones or nestlings to fly? *Flee* is a word which formerly was sometimes used for *fly* — here *to flee* means to leave. It is very interesting to watch the nestlings as their mother shows them how to fly. They chirp to her as if they were asking her questions.

Did you ever go to the woods for nuts? What nuts have you gathered? Did you ever gather hazelnuts? Sometimes the hazel trees grow so thick on a steep bank that they make a deep

shadow fall on the ground. We find the nuts clustering on the trees, that is, growing in bunches. When they are quite ripe, the nuts become free from the hulls and fall to the ground.

2. Presentation of the whole poem

Before beginning the reading of the poem the teacher may say, "We are going to read a poem called *A Boy's Song*. It tells us what a boy says of the places to which he and his friend Billy like to go." The teacher's rendering must be very spirited and express as much as possible of a boy's enthusiastic praise of the places he likes to visit and the pleasure that he finds there. The rate will be medium, though somewhat quickened on the fourth line of each stanza except the fifth. The tone will be animated and clear.

3. Analysis

Let us hear again about one of the places the boy and his friend Billy like. (Read first stanza.) Where do they like to go? How do the pools look? What do they find in the pools? What do we mean by *up the river?* What is meant by *o'er the lea?*

(Read second stanza.) What place does this stanza tell us about? What bird sings the latest there? Do you think this means the latest in the day or the latest in the year? What blooms the sweetest there? What do the nestlings do there?

(Read third stanza.) Of what place does this stanza tell us? Who are the mowers? What do we call the hay before it is mowed? Where does the hay lie thick and greenest? What is meant by *the homeward bee?* How can one trace a bee?

(Read fourth stanza.) Of what place does this stanza tell us? What is a hazel bank? What does the poem say about the shadows there? What is meant by *clustering nuts?* When do the nuts fall free?

(Read fifth stanza.) What is meant by *little maidens?* Do little girls like to play by the rivers, in the woods and meadows as well as boys? Do they generally play in the same way that boys do? How do boys sometimes treat little maidens whom they find playing together? What kind of boys are those who treat little girls so unkindly? What do such boys love to do when they are together? What is meant by *bantering?* Why do boys do such things? Do you think Billy and his friend liked to banter

and fight or ever drove little maidens from their play?

(Read sixth stanza.) What is it that the boy tells us that he knows?

4. Oral reading

In their reading the children must put themselves in the place of the boy who is telling the story, and, by feeling and seeing everything he describes, show their classmates what a good time Billy and his friend had.

5. Memorizing

The teacher may use the following outline in the drill on memorizing:—

STANZA I. The River: the pools, the trout.

STANZA II. The Woods: the blackbird, the hawthorn, the nestlings.

STANZA III. The Meadows: the mowers, the hay, the bee.

STANZA IV. The Woods: the hazel bank, the shadow, the nuts.

STANZA V. Bad Boys' Fun: driving little maidens away, bantering and fighting.

STANZA VI. The Best Places: the meadow, the hay, the water, the lea.

MARJORIE'S ALMANAC

Robins in the tree top,
  Blossoms on the grass,
Green things a-growing
  Everywhere you pass.
Sudden little breezes,
  Showers of silver dew,
Black bough and bent twig
  Budding out anew;
Pine tree and willow tree,
  Fringed elm and larch,—
Don't you think that May-time 's
  Pleasanter than March?

Apples in the orchard
  Mellowing one by one;
Strawberries upturning
  Soft cheeks to the sun;
Roses faint with sweetness,
  Lilies fair of face,
Drowsy scents and murmurs
  Haunting every place;
Lengths of golden sunshine,
  Moonlight bright as day,—
Don't you think that summer's
  Pleasanter than May?

Roger in the corn patch
  Whistling negro songs;
Pussy by the hearth side
  Romping with the tongs;

Chestnuts in the ashes,
  Bursting through the rind;
Red leaf and gold leaf
  Rustling down the wind;
Mother "doin' peaches"
  All the afternoon,—
Don't you think that autumn 's
  Pleasanter than June?

Little fairy snow-flakes
  Dancing in the flue;
Old Mr. Santa Claus,
  What is keeping you?
Twilight and firelight
  Shadows come and go;
Merry chime of sleigh bells
  Tinkling through the snow;
Mother knitting stockings,
  Pussy 's got the ball,
Don't you think that winter 's
  Pleasanter than all?

Thomas Bailey Aldrich.

1. Preparatory discussion

To be best appreciated by the pupils this poem should be taught in December. The preparatory period should be taken up in an animated discussion of the relative merits of the different seasons.

Who can tell us some of the things that make

spring a very beautiful season? (Birds, flowers, trees, etc.) What birds do we usually see first? What flowers do we see first? What happens to the willow trees in the spring? To the elm trees? (The blossoms look like fringe.) What happens to such trees as the pine and the larch that stay green all the year? (At the ends of the twigs they put out yellow sprouts that look like candles. Children have learned this in Nature study.)

What are some of the things that make summer a beautiful season? What do we see in the orchards? What makes the apples grow soft, that is, mellow? What kind of berries get ripe first? What color are the strawberries at first? To what color do they change? What are the most beautiful flowers of summer? What sweet things can we smell besides roses and lilies? What kind of sleepy or drowsy murmurs can we hear on a very quiet summer day? Yes, bees and little insects. The sounds they make seem to be haunting every place. How many have ever seen long streaks or lengths of golden sunshine on the fields or rivers? How many have ever been out on a summer night when everything looked almost as light as day? What made the world so light?

Are there any good times we can have in the autumn that we cannot have in the summer? How many have ever played in a corn patch? How many have ever worked there? What kind of work did you do? How many have ever gone hunting for chestnuts? What did you do with them after you brought them home? What did the chestnuts do when they got very hot? What happens to the trees in autumn? What colors do the leaves turn? What does mother do with such fruit as peaches? How many of you have ever helped mother when she was doing peaches? Sometimes when we are in a hurry we say "mother is doin' peaches" instead of "doing peaches."

What are some of the jolly things we can do in winter? What makes the world then look different from the way it looks in the autumn? How many have ever seen the snowflakes come dancing down like little fairies? What is the happiest day in the whole winter? Where do children like to hang their stockings? Why by the fireplace? As they sit around the hearth at twilight and watch the shadows made by the fire, what merry sound can they hear out of doors? What do mothers and grandmothers sometimes do as they sit by the fire?

Which season of the year do you like best? Which season do you think is most beautiful? In which season do you have the happiest time?

The poem we are going to study was written by Thomas Bailey Aldrich and is called *Marjorie's Almanac.* How many of you know what an almanac is? Yes, it is something that tells us about the change of the seasons and the weather. This poem is called *Marjorie's Almanac* because in it a little girl named Marjorie is telling us just what each season of the year is like. She also tells us which season she likes best. Listen and see if you will agree with Marjorie.

2. Presentation of the whole poem

The teacher must give due prominence to the rollicking rhythm of the poet's measures without making the rendering sing-song. She must "point out" with her voice every object in each stanza. The rate will be fast, the tone one of joyous animation.

3. Analysis

Which season does Marjorie like best? Yes, Alice, she likes them all, but she likes winter the very best. Let us go back to the first stanza now

and find out all the reasons why Marjorie likes the spring or May-time.

(Read first stanza.) What does Marjorie hear singing in the tree-top? What kind of blossoms do you imagine she sees on the grass? What green things are growing everywhere? How does she say the wind blows in May-time? What does Marjorie see early in the morning? What makes the dew look like silver? What is happening to the black boughs and bent twigs? Who can tell us *all* the pretty things Marjorie sees and hears in May? Let us see now why she likes summer better than spring.

(Read second stanza.) What kind of orchards does Marjorie tell us about? What is happening to the apples? What does *mellowing* mean? What does Marjorie mean when she says the strawberries are *upturning soft cheeks to the sun?* What are the most beautiful flowers Marjorie sees? What other sweet things do you imagine she smells? What sounds do you imagine she hears? How many colors can you see in this stanza? Who can give us four reasons why Marjorie thinks summer pleasanter than May? Now let us see what she says about the autumn.

(Read third stanza.) Who do you think Roger is? Where is he? What is he doing? What song

do you think he is whistling? What is Pussy doing? How many of you have ever seen your pussy romp with the tongs? Who do you imagine is sitting beside the hearth? What are these boys and girls doing? What pretty thing is happening out of doors? What makes the gold and red leaves fall? Where do you think Marjorie's mother is? What is she doing?

(Read fourth stanza.) What was the first thing you saw as I read this stanza? Why do you think Marjorie is looking up the flue? At what time of day does the fire-light look prettiest? What makes the shadows come and go? What does Marjorie hear out of doors? What is Marjorie's mother doing now? Where do you think she is sitting? What is Pussy doing? Who can give us the *whole* picture we see in this stanza? How many of you agree with Marjorie that winter is pleasanter than all?

4. Oral reading

The pupils must endeavor throughout to make the pictures so attractive that the question with which each stanza closes will seem entirely appropriate. Clear and rapid visualization and sincerity of feeling are absolutely essential. Some of the pupils should be allowed to read two

stanzas or even the whole poem, that they may have an opportunity to show whether they can make each stanza more appealing than its predecessor, and the last stanza a genuine climax.

5. Use on a Friday afternoon program

This poem should be recited by four pupils, each giving one stanza. There should be no lengthy pauses between the stanzas and the last two lines of each stanza should be given as a personal appeal to the listeners.

I LOVE YOU, MOTHER

"I love you, mother," said little John;
Then, forgetting his work, his cap went on,
And he was off to the garden swing,
Leaving his mother the wood to bring.

"I love you, mother," said rosy Nell;
"I love you better than tongue can tell."
Then she teased and pouted full half the day,
Till her mother rejoiced when she went to play.

"I love you, mother," said little Fan;
"To-day I 'll help you all I can;
How glad I am that school does n't keep!"
So she rocked the baby till it fell asleep.

Then stepping softly, she took the broom,
And swept the floor, and dusted the room;

Busy and happy all day was she,
Helpful and cheerful as child could be.

"I love you, mother," again they said —
Three little children going to bed;
How do you think that mother guessed
Which of them really loved her best?

Joy Allison.

1. Preparatory discussion

How many of you love your mothers? Each one of you, I am sure. Does your mother love you? How do you know that your mother loves you? Who will tell me some other ways in which a mother shows that she loves her child? Jean says that her mother pets and kisses her. What would you think if your mother should pet and kiss you but do none of the other things we know mothers do for their children? What if she should give you no breakfast or dinner or supper? What if she gave you no clothes to wear, no bed to sleep in? Would you care much for the kissing and petting? If a mother acted that way would you think she really loved her children?

Each of you has said that you love your mother. Does your mother know that you love her? How does she know it? I am sure your mother likes to have you kiss her and tell her

that you love her. Can you do anything else to show her that you love her? What can you do? If a child should tell his mother he loved her but do nothing to help her, should you think he really meant what he said? I am going to read you now of three children and I want you to tell me which one of those three children really loved mother best.

2. Presentation of the whole poem

The teacher's rendering must be simple and sincere but not didactic. She must let the poem preach its own sermon; her part is merely to tell its story clearly and naturally. The rate will be medium, a little faster in the first two stanzas than in the last three; the tone will be conversational, particularly animated in the first two stanzas, quiet and earnest in the last three.

3. Analysis

Which one of the three children loved mother best? Let us see now how little John acted.

(Read first stanza.) Do you think John loved his mother very much? What would he have done if he had really loved her?

(Read second stanza.) Do you think that

Nell loved her mother any more than John did? What did she mean by *better than tongue can tell?* Could she have told with her hands and feet that she loved her mother?

(Read third and fourth stanzas.) What was the first thing that little Fan did to show her mother that she loved her? What did she mean when she said that she was glad that school did n't keep? What was the second thing that little Fan did? The third thing? How did she do all these things? Don't you suppose she was tired when night came? Yes, but she was happy, I know. Do you suppose that John and Nell were tired too? What had they been doing to make them tired?

Their mother went with them to their beds. I dare say she also was very tired, but I think she looked down at each and smiled because she loved them all. What do you think the children said to her? Listen, the last stanza will tell you.

(Read last stanza.) Did the mother know which child loved her best? How did she know?

4. Oral reading

In their oral reading the pupils must endeavor, first, to show the difference between John and Nell and Fan; second, to make clear of which

child they most approve. The difference between the children can be brought out not only by the way in which the pupils tell how John, Nell, and Fan spent the day but also by the way they say each time, "I love you, mother." They must not fail to make plain that it was only Fan who *meant* what she *said.*

5. Use in the language class

Let the children write the story of the poem in their own words, making use to some extent of the language of the poem. They may also write in their own language brief word-pictures of little John, rosy Nell, and little Fan.

Fourth Grade

SWEET AND LOW

Sweet and low, sweet and low,
  Wind of the western sea,
Low, low, breathe and blow,
  Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
  Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
  Father will come to thee soon;
Rest, rest, on mother's breast,
  Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
  Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

Alfred, Lord Tennyson.

1. Preparatory discussion

The first step in developing this poem is to bring the children to a realization that it is a lullaby. They have sung lullabies and should know what they are. The teacher may open the lesson by asking questions as to the nature and

purpose of lullabies, then discuss with the pupils the lullabies with which they are already familiar. She concludes the discussion by saying, "You say you like lullabies. Now I want you to learn one that Tennyson wrote. After you learn to read it, you may learn to sing it. I want you to know just what the poet was thinking about when he wrote this lullaby. He was thinking of a sailor's wife in their little home on the seashore. It was night, and the sailor's wife was singing her baby to sleep. While she sang, she was looking out, far out over the wide ocean toward the west, watching for the white sails, hoping she would soon see the ship bringing the sailor home to her and the babe who lay in her arms like a bird in its nest. She could see the silvery moon low in the western sky, where it was sinking so slowly that it seemed to be dying. The wind was blowing sweet and low, coming toward the land from the west. It was the western wind which, filling the sails, would help to blow the ship over the rolling waters, bringing the baby's father home. She could almost imagine that she saw the ship coming out of the west, with its white sails shining like silver under the silver moon. While she watched, this is the song that she sang to the babe."

2. Presentation of the whole poem

The title of this lyric gives the key as to what the teacher's rendering should be: her reading of the poem must be *sweet and low.* On the other hand, she must pay particular attention to phrasing and enunciation, so that not a syllable may be lost because of the quietness of her rendering. The rate will be slow, the tone gentle and clear.

3. Analysis

How many of you like this cradle-song the sailor's wife sang to her babe? Let me read the first stanza to you again, and, as I read, close your eyes and try to see all of the pictures.

(Read first stanza.) What two words tell us how the western wind was blowing? Why did the mother want the wind to be sweet and low? How many of you have ever heard that kind of a wind? At what time of day did you hear it? Esther says it was at night, and the wind was so sweet and low that it sang her to sleep. What kind of picture did you see when I said *rolling waters?* What color do you think the waters were? What is a dying moon? What did the mother mean when she sang, *Blow him again to me?* How do you think she sang those words?

In the last line what two pretty names did she call her child? Listen now to the second stanza again and try to see all the pictures; one of them will be quite new.

(Read second stanza.) What was the new picture in this stanza? Why do you think the sails looked like silver? What picture did you see when I said *babe in the nest?* Who can tell us the picture we see in the whole poem? (The mother singing her child to sleep.) Who can tell us the picture that the mother saw? (The ship out on a moon-lit sea.)

4. Oral reading

The children will not be likely to tire of reading and rereading this poem. Giving themselves up to the melody they will get sincere enjoyment out of their efforts to express the low breathing of the wind and the gentle motion of the sea which the words *sweet and low, over, rolling,* and *waters,* as well as the tones of the voice, help to suggest. The children will not realize at the time the full depth of the prayerful pleading and longing in the voice of the sailor's wife or the full meaning of the caressing love in her lulling words to the babe, but they will feel this in some measure, and in time they will understand it far more

fully than if they had never read the poem as children *can* read such a poem as this.

5. Use as a song

The well-known music to this poem fits so admirably the sentiment and rhythm that the children will love to sing the lines even more than they have loved to read them. Furthermore, because of the careful study they have made of the poem, each line, as they sing, will be fraught with meaning, each stanza will be a series of beautiful pictures.

THE VILLAGE BLACKSMITH

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long;
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;

You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

Henry Wadsworth Longfellow.

1. Visit to a blacksmith's shop

The best preparation for an appreciative study of this poem will be a visit to the blacksmith's shop, where the children may see, hear, and question to their hearts' content.

2. Discussion

The discussion should occur not later than the day after the visit. Let the pupils ask each other questions about what they saw and let the teacher simply guide the discussion. The children will enjoy discovering which of their classmates were most observing and will at the same time take an interest in seeing who can ask the best questions. Let the teacher close the discussion by saying, "I am going to read you now about another blacksmith, one who used to live in Cambridge, Massachusetts. This man is described in one of Longfellow's best poems, called

The Village Blacksmith. Notice how much this man resembles our own blacksmith."

3. Presentation of the whole poem

The teacher's rendering must be smooth, forcible, sympathetic. The rate will be a little slow, to suggest strength and ceaseless toil, the tone serious but not doleful. The rendition as a whole must indicate unmistakably the author's admiration for the blacksmith.

4. Analysis

Who can tell me one respect in which Longfellow's blacksmith is like ours? One respect in which he is different? Let us see now if we know what all of Longfellow's words mean.

(Read first stanza.) What word would we be likely to use instead of *smithy?* Who can tell us what *sinewy* means? *brawny?*

The girls may read silently the second, third, and fourth stanzas, the boys the fifth, sixth, and seventh, noting any words of whose meaning you are not sure. If you find any, raise your hand after you have completed the reading. (Wait a moment.) Ready. Clara does n't know what *chaff* and *threshing-floor* mean. Jack, you are a country boy, so we shall let you explain those words to

us. Tom says he is not quite sure what *repose* means. Who can tell him?

Let me read the last stanza now and see how many of you can tell me what it means. (Read.) Mabel, what do you think Longfellow means? Yes, we are all like the blacksmith, only we are shaping thoughts and deeds instead of horse-shoes.

I want all of you to glance through the poem now and find how many words we would have had to explain if we had not gone to the blacksmith's. Sarah says they are: *bellows*, *sledge*, *forge*, and *anvil*.

What is the first picture in the poem? The second? The third? The fourth? Who can suggest a name for each picture? (The Smithy, The Blacksmith at Work, The Children at the Door, etc.) How many sounds can you hear in this poem? Which stanza would be the best one to memorize? Why the last one?

5. Oral reading

The pupils must make their pictures vivid by giving full value to such words and expressions as *spreading*, *mighty*, *sinewy*, *brawny*, *strong*, *whole world*, *week in*, *week out*, *heavy*, *measured*, *slow*, etc. They must show that the blacksmith

is a man well worth knowing. As they read they must hear the blowing of the bellows, the ringing of the village bell, the swinging of the sledge, the singing of the blacksmith's daughter, etc.

6. Use on a Friday afternoon program

This poem is not too long for one pupil to memorize and recite; or it may be given as a reading exercise by four pupils, each pupil reading two successive stanzas.

THE SANDPIPER

Across the lonely beach we flit,
  One little sandpiper and I,
And fast I gather, bit by bit,
  The scattered driftwood, bleached and dry.
The wild waves reach their hands for it,
  The wild wind raves, the tide runs high,
As up and down the beach we flit,
  One little sandpiper and I.

Above our heads the sullen clouds
  Scud, black and swift, across the sky;
Like silent ghosts in misty shrouds
  Stand out the white lighthouses high.
Almost as far as eye can reach
  I see the close-reefed vessels fly,
As fast we flit along the beach,
  One little sandpiper and I.

I watch him as he skims along,
  Uttering his sweet and mournful cry;
He starts not at my fitful song,
  Nor flash of fluttering drapery.
He has no thought of any wrong,
  He scans me with a fearless eye;
Staunch friends are we, well tried and strong,
  The little sandpiper and I.

Comrade, where wilt thou be tonight,
  When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
  To what warm shelter canst thou fly?
I do not fear for thee, though wroth
  The tempest rushes through the sky;
For are we not God's children both,
  Thou, little sandpiper, and I?

Celia Thaxter.

1. Preparatory discussion

How many of you have ever seen the ocean? Have you ever seen the ocean during a storm? (Show pictures of the ocean during a storm.) How does the sky look when there is a storm coming? Have you ever heard any one speak of the *angry skies?* Or of the black storm clouds as *sullen clouds?* What is meant by such expressions? Do the clouds seem to lie still in the sky when a storm is coming? How do the clouds move? What causes them to move or *scud* so

swiftly across the skies? What does the strong wind do to the water of the ocean? What do we call the water of the ocean when it rises up like great walls and then sinks to rise again and again? (Waves.) When we speak of the waves, do we mean the tides? What are the tides? (Explain as fully as necessary for the understanding of the poem.) During the storm the waves seem to be wild, they are driven far up on the beach, the tides too run higher than usual upon the beach. Have you ever noticed what the tides leave upon the beach as they ebb back into the ocean? (Shells, pebbles, sea-weeds and little creatures from the ocean.) The birds that live near the ocean feed upon these little creatures brought up by the waves and tides. What birds live near the ocean? (Sea gulls, sandpipers, etc.) How many have ever seen a sandpiper? (Describe and show pictures of sandpiper. The children may be familiar with the snipes or the common species of the sandpiper, called the sanderling.) Do you know the cry of the sandpiper? It is a sweet and rather sad little sound, more like "Pweet! Pweet!" than any sound I can describe. Have you ever seen the gulls flying low over the ocean? They seem to skim along almost touching the water as they fly. The sand-

piper flies in the same way along the beach as he looks for the food the waves and tides bring up from the ocean for him. Besides the shells, pebbles, and seaweeds that the tides and waves cast upon the land, there are often trunks of trees and pieces of wood which drift upon the water and are scattered over the beach. This is called driftwood. When this driftwood has lain a long while in the sun, it becomes bleached and dry, and then it makes a fine, bright fire for those who live in the lighthouse.

How many have ever seen a lighthouse? Where are lighthouses usually built? For what purpose are they built? (Describe lighthouses and show pictures of them. Tell something of the keeper and his family.) Most of you have seen a boat. How many have seen a ship? Have you ever seen a ship with sails? Why are sails used on sea vessels? What do you suppose the sailors do with the sails when a great storm is about to break furiously over the ocean? (Explain meaning of *close-reefed vessels*. Show pictures of ships, some with sails spread and some that are close-reefed.)

We are going to study to-day a poem called *The Sandpiper*. It was written by Celia Thaxter. When Celia Thaxter was a little girl she

lived off from the main land in a lighthouse that was built on a lonely island. Her father was the keeper of the lighthouse. She lived there with her mother and father and two brothers until she was sixteen years old. Celia was happy in her lonely home. She loved the grand and glorious ocean even when the storms were raging and the skies were black; when the wild winds were raving and the waves were roaring and the tides were running high. She loved the sea gulls and the sandpipers; they were her little friends. In the poem she tells us what she saw late one stormy afternoon, and what she felt. Listen.

2. Presentation of the whole poem

In her rendering the teacher must show clearly that *Comrade* is the key word of the poem. Her rendition must be essentially sympathetic; and she must make the pictures clear by bringing out fully all the descriptive and suggestive words, such as *lonely, flit, wild, reach, raves, high, sullen, scud, black, swift.* The rate will be medium except in the last two lines, where it becomes slower, beginning with the words *God's children both*; the tone will be conversational, tinged with awe in lines five and six of the first stanza and in the first six lines of the second stanza.

3. Analysis

As I read each stanza you may close your eyes and listen. Perhaps you can see the pictures I describe for you.

(Read first stanza.) Whom did you see? (The little girl and the sandpiper.) Where were they? (On the beach.) Was any one else there? What kind of place was it? (Lonely.) What did you see the little girl doing? Why was she gathering the wood so fast? What were the waves doing? How could they reach their hands for the driftwood? What was the tide doing? Could you hear the waves? What else could you hear? Where were the little girl and sandpiper flitting? (Up and down the beach.)

(Read second stanza.) What did you see in the skies? What do you mean by *scud black and swift?* What did you see on the land? Why did the lighthouses look like silent ghosts? Why did they seem to be wrapped in misty shrouds? Why did they stand so high? What did you see on the ocean? What is meant by the expression *as far as eye can reach?* Why were the vessels close-reefed? What made them seem to fly? How were the little girl and sandpiper moving along the beach?

(Read third stanza.) What was the little girl watching? How was the sandpiper moving? What did the little girl hear? What did the sandpiper hear? What do we mean by *fitful song?* What was the wind doing to the little girl's drapery or dress? Did the sandpiper start away in fright when he saw this and heard the little girl's fitful song? She said, *He scans me with a fearless eye.* What did she mean? Why did he have no thought of wrong? What kind of friends are staunch friends? What is meant by *well tried and strong?* Who were staunch friends, well tried and strong?

(Read fourth stanza.) What question did the little girl ask the sandpiper first? Why did she call him *Comrade?* It was late, almost night, and what was about to happen? What is meant by *loosed storm?* What is meant by *breaks furiously?* Where would the little girl be that night? (In her home.) What would make her home warm and comfortable? What second question did the little girl ask the sandpiper? Do you think she feared for the sandpiper? What is meant by *wroth the tempest rushes through the sky?* What was the last thing the little girl said to the sandpiper? What does this mean?

4. Oral reading

In their reading the children must put themselves in the author's place and show how much she loved the sandpiper. They must see every picture so clearly, feel every emotion so strongly that they lose themselves in the telling of the story.

5. Use on a Friday afternoon program

This poem is excellent material for a program number. It should be read or, better still, recited by one little girl who can bring out adequately the feeling of loving comradeship evident to some extent in every stanza.

Fifth Grade

OCTOBER'S BRIGHT BLUE WEATHER[1]

O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather,

When loud the bumble-bee makes haste,
Belated, thriftless vagrant,
The golden-rod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining.

. . . . . .

O suns and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

Helen Hunt Jackson.

[1] Copyright, 1892, by Roberts Brothers.

MODEL LESSONS — FIFTH GRADE

1. Preparatory discussion

This poem should of course be taught in October. In the preparatory lesson the teacher will discuss with the pupils the beauties and charms of October, comparing the month with other months, particularly with June. The lesson will be especially interesting if at the teacher's request the pupils have brought to the schoolroom specimens of October's flowers, fruits, and leaves. The discussion may close with the teacher's saying, "You have told me why you think October is beautful. Now I am going to let Helen Hunt Jackson tell you why she thinks October is beautiful — the most beautiful month in the year. The name she has given to her poem is *October's Bright Blue Weather.*"

2. Presentation of the whole poem

The teacher's reading of the poem must be enthusiastic, vivid, and progressive. The rate of movement will be medium, the tone conversasational.

3. Analysis

How many of you can tell me one reason why Helen Hunt Jackson thinks October is beauti-

ful? Another reason? Another? Let us study each stanza by itself now.

(Read first stanza.) Who can tell me what word we would use instead of *ye?* Can anybody explain what *cannot rival* means? Clara says no matter how hard June tries it cannot be as beautiful as October. That explains the expression very well; in fact that is what the whole first stanza means.

(Read second stanza.) What three things can we see in October? What do you think *belated* means? *thriftless? vagrant?* What is a lane? Who can give us a word that means the same as *fragrant?*

The next stanza shows us two more of October's pictures. Try to see them as I read. (Read third stanza.) Who can tell us the first picture? The second? What would happen if the gentians did not roll their fringes tight? Why does the author say the chestnut burrs are like satin? What does the last line mean?

(Read fourth stanza.) What girl can describe the first picture in this stanza? What boy the second? Why does the author say the apples look like jewels? What kind of jewels are red? How many of you have ever seen an old stone wall? Where? What does *twining* mean?

(Read last stanza.) Can anybody tell us what *boasts* means? Jack says it means all the things that June is proud of; I think so too. Who can tell us what the whole stanza means? Yes, October is the best month in all the year.

I want you to look through the whole poem now and tell me how many colors you see. How many sounds do you hear? How many things are there to taste? To smell? How many of you like this poem? Why? Yes, you are right, Jennie; the pictures are very pretty and easy for us to see.

4. Oral reading

Each pupil who reads must try to show how much the author loved October. This feeling will color the rendering of every stanza, though it will be most evident in the first and last. The pupils must also try to make their classmates see all the pictures. This means that they themselves must see the pictures as they read.

5. Memorizing

If the first four steps have been carefully worked out, the teacher will find at the end of the oral reading lesson that the poem has been practically memorized already. A contest in which

individual pupils are allowed to give as much of the poem as they can without the book will soon result in a perfect mastery of the whole poem by the class.

THE BUILDERS

All are architects of Fate,
  Working in these walls of Time;
Some with massive deeds and great,
  Some with ornaments of rhyme.

Nothing useless is, or low;
  Each thing in its place is best;
And what seems but idle show
  Strengthens and supports the rest.

For the structure that we raise,
  Time is with materials filled;
Our to-days and yesterdays
  Are the blocks with which we build.

Truly shape and fashion these;
  Leave no yawning gaps between;
Think not, because no man sees,
  Such things will remain unseen.

In the elder days of Art,
  Builders wrought with greatest care
Each minute and unseen part;
  For the Gods see everywhere.

Let us do our work as well,
  Both the unseen and the seen;

Make the house, where Gods may dwell,
Beautiful, entire, and clean.

Else our lives are incomplete,
Standing in these walls of Time,
Broken stairways, where the feet
Stumble as they seek to climb.

Build to-day, then, strong and sure,
With a firm and ample base;
And ascending and secure
Shall to-morrow find its place.

Thus alone can we attain
To those turrets, where the eye
Sees the world as one vast plain,
And one boundless reach of sky.

Henry Wadsworth Longfellow.

1. Preparatory discussion

Nearly all children have seen a house in the process of building, therefore the preparatory lesson may well be opened by the teacher's referring to some recent work of this kind, following this with questions as to what part was built first, the materials used, etc. This will lead naturally to a discussion of the need of great care on the part of the workmen, the teacher emphasizing the point by brief illustrative stories of suddenly collapsing buildings, poorly built

dams, unstable bridges, etc. These stories should be followed by some account of the Romans as builders, with perhaps a reference to the Pantheon or to the wonderful Roman wall which in excellent condition still surrounds the English town of Chester. The teacher then goes directly to the presentation of the whole poem by saying, "I have told you what splendid builders the old Romans were; now I want to read you a poem by Longfellow which says we are builders, too, or, to use his exact words, 'architects of fate.' Listen and see if you can discover just what he means."

2. Presentation of the whole poem

The teacher's rendering must be simple, quiet and sincere, but not "preachy." The rate will be medium, the tone earnest and conversational.

3. Analysis

How many of you have discovered what it is that Longfellow means that we are all building? Yes, John, our own characters. Now let us study the poem carefully and see how this building should be done.

(Read first stanza.) What do you think the first two lines mean? What are massive deeds?

Who can name a man who put massive deeds into his building? Who can name some one who used ornaments of rhyme? Yes, all of the poets, and that of course would include Longfellow himself.

(Read second stanza.) What does the first line mean? The second line? What word in the first line means the same as *idle* in the third? Who can explain the meaning of the third and fourth lines? Who can give us an example of something in a real building that might seem like idle show? Alice says the pillars on Mr. White's front porch. That is an excellent illustration. Is there anything that we do that might seem like idle show to some people? Yes, Tom, learning to sing, and learning to draw.

(Read third stanza.) Who can tell us in one sentence what the whole stanza means?

(Read fourth stanza.) What does the first line mean? What are yawning gaps? When is it we leave these yawning gaps in our structure? Mary says she thinks it is when we waste a lot of time. How many agree? Yes, I do too. What do you think the next two lines mean?

(Read fifth stanza.) The first line means hundreds of years ago in the days of the Greeks and Romans. What word would we be likely to

use instead of *wrought?* What does *minute* mean? Why were these ancient builders so extremely careful?

(Read sixth stanza.) What do the first two lines mean? What does Longfellow mean when he says *house?* What kind of characters does he tell us we must build? What does he mean by *entire?* Yes, Jessie, a character without any of those yawning gaps we were just discussing.

(Read seventh stanza.) I want you to study this stanza just a minute, then be ready to tell us just what you think it means. Harry says he thinks it means that if we don't do good work every day in little things, some day when we try to do something really big we won't be able to. Yes, our stairway will be so broken that we won't be able to climb it at all.

(Read eighth stanza.) If we want to succeed in big deeds what is it we must do this very day? Who knows what *ample* means? Study the last two lines carefully. Now how many can tell what the lines mean? Ruth, you are exactly right: if we do good work to-day we can do better work to-morrow.

(Read ninth stanza.) What single word would mean the same as *attain to?* What are *turrets?*

Can any one tell what the whole stanza means? Simply this, I think: that it is only by building well every single day that we can succeed in building a character that is worth while. If we do this, when we are old we shall be satisfied with what we have accomplished.

4. Oral reading

Let the pupils aim by an earnest, thoughtful rendering to bring out the teaching of the poem. They must not drag it, however, nor make it choppy by over-emphasizing the last word of each line, as will be their natural tendency. The teacher, therefore, will need to work particularly to get them to read smoothly.

5. Use on a Friday afternoon program

The poem is not too long for one pupil to memorize and give as a program number. Or it can be divided among three pupils for the same purpose, one memorizing the first four stanzas, another the fifth, sixth, and seventh, and the other the last two. Each of these divisions is a memory gem complete in itself.

LOCHINVAR

Oh! young Lochinvar is come out of the west.
Through all the wide Border his steed was the best,
And save his good broadsword he weapon had none;
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Eske River where ford there was none;
But ere he alighted at Netherby gate
The bride had consented, the gallant came late:
For a laggard in love, and a dastard in war
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesmen and kinsmen and brothers and all:
Then spoke the bride's father, his hand on his sword
(For the poor craven bridegroom said never a word),
"Oh, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long woo'd your daughter, my suit you denied;—
Love swells like the Solway, but ebbs like its tide—
And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up;
He quaffed off the wine, and he threw down the cup.

She looked down to blush, and she looked up to sigh,
With a smile on her lip and a tear in her eye.
He took her soft hand ere her mother could bar, —
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume,
And the bridesmaidens whispered, "'T were better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall door, and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and scaur;
They 'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing and chasing, on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love and so dauntless in war
Have ye e'er heard of gallant like young Lochinvar?

Sir Walter Scott.

1. Preparatory discussion

The teacher may open the discussion by saying, "Our next poem is to tell us of an exploit

that took place in Scotland, so you may open your geographies at the map of Scotland while we talk about the country and the people." This will be followed by a reading from the geography of all that is given about the Highlands of Scotland, the locating of the Border, the Solway and Eske rivers, and the giving of enough supplementary information by the teacher so that the pupils may understand clearly what the clans were, and how the Highland Scots lived, dressed, and looked. Without such an understanding the pupils cannot visualize correctly during the first presentation of the poem, and will be as likely as not to picture brave Lochinvar as a young hero of the American cowboy type and the fair Ellen as an American bride, satin slippers, orange blossoms and all.

2. Presentation of the whole poem

The teacher's reading must convince the pupils that *there never was knight like the young Lochinvar.* It must be extremely animated and ring with sincere admiration for the daring of the hero, and suggest, too, the author's contempt for the bridegroom. It must not lag an instant, and must grow in intensity as the story proceeds. The rate will be rapid, especially in the first two

and last two stanzas; the tone will be exceedingly enthusiastic.

3. Analysis

I am ready now to have some one tell me the whole story. Jessie, you may do so. Can any one add an important fact that Jessie has omitted? Now we are ready to find out what every part of the poem means.

(Read first stanza.) What word do we generally use instead of *steed?* What color do you think Lochinvar's steed was? What is a broadsword? What does *unarmed* mean? Why do you think Lochinvar came alone? Who can tell us what *faithful in love* means? *Dauntless in war?* Why does Scott call Lochinvar a knight? How many of you can give me the picture in the first stanza?

(Read second stanza.) Does any one know what a brake is? No, it is not a rock, it is a thicket. Now who can give me the picture in the first line? What is a ford? How many of you have crossed one? Who can tell us the picture in the second line? What does *alighted* mean? Why do you suppose the bride had consented? What new name does Scott give Lochinvar in the same line? What is a gallant? A laggard?

A dastard? What was the difference between Lochinvar and the bridegroom?

(Read third stanza.) What word tells how Lochinvar entered? How many people were there? Who were they? Why did the bride's father put his hand on his sword? What does *craven* mean? What question did the father ask? Who can give us the complete picture we see in this stanza? How do you think the father spoke?

(Read fourth stanza.) Who is saying these words? What does he mean by *my suit you denied?* Who remembers what we learned in our first lesson about the Solway? Now with that in mind who can tell us what the second line means? Mary says it means that Lochinvar had fallen in love with Ellen very suddenly and kept liking her more and more, but now he was liking her less and less. Do you really think he was liking her less and less? Then why did he say this? What does *lead but one measure* mean? What do the last two lines mean? How do you think Lochinvar spoke? Why did he act as if he did n't care? Yes, just to fool the people.

(Read fifth stanza.) How many different things happen in this stanza? Tom, you may tell us what they are. Why did Ellen blush? Why did she have a tear in her eye? How did

Lochinvar speak the words, *Now tread we a measure?* What would he have said if he had been an American?

(Read sixth stanza.) What does *stately* mean? *Galliard* is such an unusual word that I shall have to tell you what it means; a galliard is a lively dance. What does *fret* mean? *fume?* Why did the bridegroom just dangle his bonnet and plume? What were the bridesmaidens saying to each other? What did they mean? Why did they think so? Who can give us the complete picture in this stanza?

(Read seventh stanza.) What new word for horse do we find in this stanza? What picture can you see in the first two lines? Who knows what *croupe* means? What picture in the third line? In the fourth? What is a scaur? What do you think is happening as Lochinvar speaks these words? What word would we use instead of *quoth?*

(Read eighth stanza.) What picture in the first line? In the second and third lines? How long do you suppose the people hunted for Lochinvar and Ellen? Why does Scott ask us if we do not think that Lochinvar was daring and dauntless? How many of you think he was?

4. Oral reading

All of the pupils must endeavor to show that Lochinvar was a hero. This will color their interpretation of every part of the poem. In the separate stanzas they must also endeavor to show that he did not stop once until he reached Netherby Hall, that he entered with great boldness, that the father was angry, that Lochinvar was apparently indifferent, that the bride was almost in doubt, that the bridesmaidens were all very much excited, etc. In other words, special attention must be given to every change of emotion as exhibited by the characters or suggested by the author. The hurry-scurry pictured in the last stanza will manifest itself in increased momentum through the first three lines; and the last two lines should be given not as a question but as a strong statement of fact.

5. Dramatization

This poem offers excellent material for dramatization, as the cast can be made to include a large number of pupils. The teacher can easily work out the drama in class, putting it on the board as she proceeds, and letting the pupils copy in order that each may have the play in complete form

for his own use. The working out of the play will consist of questions by the teacher, answers and suggestions by the pupils, supplemented by other suggestions by the teacher. The questions will be of the following types: Who are the characters? Which character speaks first? What does he say? What can you suggest for the mother's words when she frets? What does Lochinvar whisper to Ellen? What do the people say as the lovers ride away?

SUGGESTED DRAMA OF LOCHINVAR

CAST OF CHARACTERS

LOCHINVAR	THE BRIDESMAIDENS
ELLEN	THE BRIDESMEN
THE BRIDEGROOM	ELLEN'S BROTHERS
ELLEN'S FATHER	THE KINSMEN
ELLEN'S MOTHER	

Place — Highlands of Scotland

Scene — Netherby Hall

The characters are arranged as follows when the play opens: ELLEN, *her father and mother, and the bridegroom are in one group, the bridesmaidens and bridesmen are in another, the remaining characters in a third.* (*The third group may be seated.*) LOCHINVAR *enters.*

FATHER. Oh, come ye in peace here, etc.

LOCHINVAR. I long woo'd your daughter, etc.

BRIDESMAIDENS (*to each other*). Can it be that he means us?

BRIDESMEN (*to each other*). Watch the cowardly bridegroom quake! He deserves no wife at all!

(*First five lines of fifth stanza are done in pantomime.*)

LOCHINVAR (*bowing*). Now tread we a measure?

MOTHER (*fretting*). O my disobedient daughter! How dare she act thus against my wishes!

FATHER (*fuming*). The bold scoundrel! How dare he come to our home at such a time!

BRIDEGROOM (*dangling bonnet and plume*). Oh well, she is mine anyway.

BRIDESMAIDENS (*whispering*). 'T were better by far, etc.

LOCHINVAR (*to* ELLEN). Come!

ELLEN. Oh, gladly, gladly!

LOCHINVAR. She is won! We are gone, etc.

(*Exeunt* LOCHINVAR *and* ELLEN.)

ALL (*in great confusion*). To horse! To horse! Let us capture them if we can.

BRIDEGROOM. But I know we never can.

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Sixth Grade

THE YEAR'S AT THE SPRING

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven —
All's right with the world.

Robert Browning.

1. Preparatory discussion

This memory gem is an excellent example of the type of poem that calls for only one class period for completed work. It is taught in the same way as the longer poem, but each step requires only a few minutes for its development.

In her preparatory talk the teacher must give a vivid word-picture of the little mill-girl, Pippa, showing clearly how much her one holiday of all the year meant to her and how distressed she would have been had the day not been beautiful. The poem will mean more to the pupils if the teacher also briefly relates how the thoughts of those who heard Pippa's song were changed at

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once from evil to good, though the child herself knew nothing of this result. The teacher then leads naturally to the presentation of the poem by saying, "Let us hear now what it was that Pippa sang that helped so many people to do right. It was a beautiful little spring song."

2. Presentation of the whole poem

In every line the teacher must express joy. Her rendering must be progressive and lead smoothly and easily to the climax in the last two lines. In the first six lines the rate will be a little fast, the tone essentially light; in the last two lines the rate will be a little slower, the tone rich and clear.

3. Analysis

What hour of day does the song describe? What do you think *dew-pearled* means? What picture do you see in that line? How many of you have seen a real hillside dew-pearled? How many of you have ever heard a lark? What does the line mean? What does the next line mean? Who can put these three pictures together? Why did the poet use the word *his* before Heaven instead of *the?* Why is it true that *All 's right with the world?*

4. Oral reading

Let each pupil who reads, read the entire poem, and let him try to express in his own way Pippa's delight over the beauty of the day. Make him understand that the last two lines are the most beautiful of all and to be given effectively must be given as if *he* believed them.

5. Memorizing

After a few pupils have read the song aloud, let the class individually and in concert try saying it from memory, still aiming to express throughout the spirit of unbounded joy. By the time the period closes, the poem in its entirety should be the mental possession of every pupil.

SONG OF MARION'S MEN

Our band is few, but true and tried,
  Our leader frank and bold;
The British soldier trembles
  When Marion's name is told.
Our fortress is the good green wood,
  Our tent the cypress tree;
We know the forest round us,
  As seamen know the sea.
We know its walls of thorny vines,
  Its glades of reedy grass,

Its safe and silent islands
  Within the dark morass.

Wo to the English soldiery
  That little dread us near!
On them shall light at midnight
  A strange and sudden fear;
When waking to their tents on fire
  They grasp their arms in vain,
And they who stand to face us
  Are beat to earth again;
And they who fly in terror deem
  A mighty host behind,
And hear the tramp of thousands
  Upon the hollow wind.

Then sweet the hour that brings release
  From danger and from toil:
We talk the battle over,
  And share the battle's spoil.
The woodland rings with laugh and shout,
  As if a hunt were up,
And woodland flowers are gathered
  To crown the soldier's cup.
With merry songs we mock the wind
  That in the pine-top grieves,
And slumber long and sweetly,
  On beds of oaken leaves.

Well knows the fair and friendly moon
  The band that Marion leads —
The glitter of their rifles,
  The scampering of their steeds.

'T is life our fiery barbs to guide
  Across the moonlight plains;
'T is life to feel the night-wind
  That lifts their tossing manes.
A moment in the British camp —
  A moment — and away
Back to the pathless forest,
  Before the peep of day.

Grave men there are by broad Santee,
  Grave men with hoary hairs,
Their hearts are all with Marion,
  For Marion are their prayers.
And lovely ladies greet our band
  With kindliest welcoming,
With smiles like those of summer,
  And tears like those of spring.
For them we wear these trusty arms,
  And lay them down no more
Till we have driven the Briton,
  Forever, from our shore.

William Cullen Bryant.

1. Preparatory discussion

Before the children can fully understand this poem, they will need to know who Marion was, where he lived, etc.; something, too, of Marion's men and why they were determined to drive the Briton forever from their shore. To make the discussion most profitable let the pupils have be-

fore them the map of the Carolinas and locate the Santee River. After the class thoroughly understands the historical setting of the poem, the teacher may say, "We are going to study now the song which Marion's men might have sung in those exciting times, a song which shows us very clearly how much they admired their leader. It is called the *Song of Marion's Men*, and was written by one of our first poets, William Cullen Bryant."

2. Presentation of the whole poem

The teacher must read as if she meant every word, and, while her rendering should not be forced, it should be so earnest, enthusiastic, and convincing, and so appreciative, that it portrays vividly every change of emotion. The rate will be medium in the first, third, and fifth stanzas, and more rapid in the second and fourth; the tone will be bright and animated.

3. Analysis

How many of you think this song makes us believe that these men truly loved Marion? Now let us study each stanza of the song by itself.

(Read first stanza.) What do you think *tried* means? *frank?* Why does the British soldier

tremble when he hears Marion's name? What is a fortress? Why do these men call the cypress tree their tent? Why would it make a good tent? How well do seamen have to know the sea? What are glades? Who can tell us what a morass is? Yes, it is very much like the marshes we have in our own woods. What is the first picture in the last four lines? The second? The third?

(Read second stanza.) What does the first line mean? What is the first picture you can see in this stanza? The second? The third? What word could be used instead of *deem?* What is a hollow wind? Lucy thinks it is a wind that sounds ghost-like. How many of you have ever heard that kind? What other sounds can you hear in this stanza?

(Read third stanza.) What do you think the first two lines mean? Of what does the battle's spoil consist? How many pictures can you see in this stanza? How many sounds can you hear? What does *mock* mean? Why do the soldiers want to make sport of the wind? Why do they slumber long? What makes them slumber sweetly?

(Read fourth stanza.) Why do the men call the moon *friendly?* Why is it the moon knows this band well? What two words in this stanza

mean *horses?* Can any one guess how *barbs* came to have that meaning? It is because some of the best horses used to come from Barbary. What word shows that these horses were very spirited? What does the word *pathless* tell us about the forest? Who can give us the complete picture in the first eight lines? The picture in the ninth line? In the rest of the stanza?

(Read fifth stanza.) What does *grave* mean? Why are these men grave? What are hoary hairs? What does the third line mean? The fifth and sixth lines? Why are the lovely ladies glad to see Marion's band? Who can explain the meaning of the seventh line? The eighth? What are trusty arms? What do the last three lines mean?

Which stanza do you like best? Why?

5. Oral reading

It is essential first of all that the pupils enter whole-heartedly into the spirit of this selection and make it a pæan of praise to Marion and the bravery of Marion's men. In the first stanza the aim must be to show the confidence of Marion's men in themselves and in their leader; in the second, their evident enjoyment of the terror of the Britons; in the third and fourth the happy freedom of their out-door life; in the last their

determination to be true to those who believe in them. Each pupil must feel as he reads that he himself is one of Marion's soldiers, voicing that soldier's sentiments.

5. Use on a Friday afternoon program

Let six or more boys read this selection in concert, as the very nature of the poem calls for a concert rendering. A little preliminary practice will enable the boys to do this without difficulty, and the poem thus given will prove a pleasing variation to the other program numbers rendered by individuals.

THE MERCY SPEECH

The quality of mercy is not strain'd.
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed:
It blesseth him that gives, and him that takes.
'T is mightiest in the mightiest; it becomes
The throned monarch better than his crown.
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this scepter'd sway;
It is enthroned in the hearts of kings;
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,

Though justice be thy plea, consider this —
That, in the course of justice, none of us
Should see salvation. We do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.

William Shakespeare.

1. Preparatory discussion

If the pupils have never read Lambs' *Tales from Shakespeare* the teacher must tell them the story of the Merchant of Venice, in order that the class may have the situation clearly in mind before Portia's speech is presented. The characters of Shylock and Antonio should be fully described and freely discussed and enough said of Portia so that the pupils may easily imagine her manner of delivery in the court room. There should also be some discussion as to what mercy really is, in order that the class may be eager to hear Shakespeare's views on this subject.

2. Presention of the whole speech

The teacher can make this presentation most effective if she introduces it with the speeches in the play which immediately precede it, beginning with the Duke's welcome: "Give me your hand. Came you from old Bellario?" Her rendering of

the Mercy Speech itself must be forceful and dignified. The rate will be medium, with meaningful pauses between the thoughts. Thus each idea is made doubly impressive because the listeners are given time to realize the meaning. The tone should be calm, full, and resonant.

3. Analysis

(In the analysis the teacher will again read this speech aloud one passage at a time, asking questions as she completes each thought, to make certain that the class comprehends its entire meaning. The immaturity of her pupils will probably necessitate that she answer many of her own questions.)

The word *strained* has rather an unusual meaning here, for it means *forced.* Knowing this, how many see why Shakespeare said that mercy was like the gentle rain? Why does he say it is twice blessed? How does mercy bless the one that gives? The one that takes? Who are the mightiest? Why is mercy mightiest in kings and rulers? What does *becomes* mean as it is used here? What does the whole thought mean? What is a sceptre? Does any one know what *temporal* means? What does the whole line mean? In the next line *attribute* means about

the same as *symbol;* therefore the thought in this line and the next must be that the sceptre is a symbol of awe and majesty and it is this that subjects of a king dread and fear. What previous expression means the same as *sceptered sway?* What does the whole line mean? What does the next line mean? What could we say instead of *It is an attribute to God?* Yes, it is a quality that belongs to God. What do you think *shows* means as it is used here? *seasons?* Then this thought must mean that kings appear most like God when they are kind as well as just. Can any one recall anything that Lincoln did that showed that he too seasoned justice with mercy? Yes, Arthur, when he pardoned the boy who fell asleep at his post. What does *plea* mean? *consider?* What was it Portia wanted Shylock to think about? And of course that means that if we were to receive what we truly deserve none of us could feel very hopeful. What is it we ask for instead of mere justice? And if we ask for mercy what does Shakespeare say we must also do? Yes, Bertha, show mercy. The word *render* means the same as *do* or *perform.* What are some of the deeds of mercy that we can all render? How do you think Shylock should have felt when Portia finished her speech?

4. Oral reading

The pupils should practice only one passage at a time, trying under the teacher's guidance to give the author's meaning with exactness. A discussion as to what are the vital words in each thought will be of great assistance. When the speech has been practiced and repracticed bit by bit, let some pupils attempt a rendition of the whole, aiming to make the speech an earnest appeal for mercy by showing throughout the beauty and desirableness of this quality.

5. Memorizing

Every pupil should learn this speech by heart, for although his youthfulness may prevent the child from grasping it in its fullness, when he has reached years of discretion the words will come back to him with increased meaning. To wait till he has grown to manhood to commit the speech to memory means in most cases that he will never commit it.

In order to follow the development of the thought the pupils should be allowed to use some such outline as the following in memorizing this speech: —

I. Characteristics of Mercy.
   Not strained: like gentle rain.
   Twice blessed { him that gives. / him that takes.
   Mightiest in the mightiest.
   More becoming than crown.
   Above sceptered sway.
   Enthroned in hearts.
   Attribute to God.
   Makes earthly power resemble God's.

II. Our need of Mercy.
   Justice brings no salvation.
   Therefore we pray for mercy.
   Therefore we should render mercy.

Seventh Grade

PAUL REVERE'S RIDE

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light, —
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said, "Good-night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears

The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade, —
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry, and the dead;
For suddenly all his thoughts are bent,
On a shadowy something far away,
Where the river widens to meet the bay, —
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle-girth;
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled, —
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again

Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying foot-beats of that steed,
And the midnight message of Paul Revere.

Henry Wadsworth Longfellow.

1. Preparatory discussion

This first step should be a combination lesson in history and geography. It can be taught most effectively if a map of Massachusetts is hung on the wall and Paul Revere's route carefully traced out. Pictures of Paul Revere, of his Boston home, and of the Old North Church should also be shown. The main historical events leading up to the ride must be discussed, so that in their first reading the pupils may understand at the outset why this ride was so important.

2. Individual study

Inasmuch as this poem is long and as its greatest interest lies in its story, experience has proved that most satisfactory work is done if in their preparation the pupils attempt no analysis work, but simply read the poem through two or three times to find out what happened and then come to class prepared to tell the story simply and graphically in their own words. The teacher will then proceed with the analysis work.

3. Analysis

Now that we have heard the whole story, let us study each stanza by itself.

(Read first stanza.) Who do you imagine is telling the story? Why do you think it is a grandfather?

(Read second stanza.) Where were the Middlesex villages and farms? (Pupils have learned this in the preparatory discussion.) What picture do you see in this stanza?

(Read third stanza.) How do you think Paul Revere had muffled the oars? What is the meaning of *moorings? phantom? spar?* Who can give the picture in this stanza?

(Read fourth stanza.) What picture do you

see in the first two lines? What does *muster* mean? *barrack? grenadiers?* What sounds can you hear in this stanza? What picture do you see in the third, fourth, and fifth lines? What picture in the last two?

(Read fifth stanza.) What is the meaning of *stealthy? sombre?* What do you see happening in this stanza? What did the climber see when he first looked down from the tower?

(Read sixth stanza.) Why does Longfellow call the graveyard a night encampment? What does *sentinel* mean? How does the watcher feel as he hears the night wind creeping along? What sight suddenly attracts his attention?

(Read seventh stanza.) What five things did Paul Revere do that proved that he was impatient? What does *impetuous* mean? *spectral?* What picture do you see in the last three lines?

(Read eighth stanza.) What sentence in this stanza gives the central thought of the poem? What does that sentence mean?

(Read ninth stanza.) What does *steep* mean? *tranquil? skirt?* What are alders? Who can describe the picture in this stanza?

(Read tenth stanza.) Where is Medford town? Why did the cocks crow? Why did the dogs bark? What picture do you see now?

(Read eleventh stanza.) What new picture in the first two lines? What word in the fourth line shows that Paul Revere was riding fast? What do the last two lines mean?

(Read twelfth stanza.) What sounds did the rider hear as he entered Concord? What do the last four lines mean?

(Read thirteenth stanza.) What does the first sentence mean? What two names are applied to the enemy in this stanza? Who can find three different pictures? What title could you give to the whole stanza?

(Read fourteenth stanza.) What does the fourth line mean? What word do you suppose Paul Revere said at every door? How would you express the thought of the last five lines in your own words?

Which do you admire the more, Paul Revere or his friend? Why?

4. Oral reading

The reading must be characterized by earnest animation and by a quick movement which does not lag an instant. The emotions felt by the actors (suspense, ghostly dread, impatience, etc.) must each in turn be felt by the pupils who read, and back of these emotions must lie a genuine ad-

miration for the actors themselves. The teacher in her rendition of the whole poem must see to it that her reading is progressive and leads naturally to a strong climax.

5. Use on a Friday afternoon program

One student may read the whole poem, or it may be divided among five students, the first reading three stanzas, the second three, the third two, the fourth four, and the fifth two.

THE CHAMBERED NAUTILUS

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purple wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed, —
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathed horn!
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings: —

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

Oliver Wendell Holmes.

1. Preparatory discussion

The preparatory lesson may be either the giving of information by the teacher or the questioning of the pupils on information they them-

selves have been directed to find in the encyclopædia, etc. In either case the point especially to be discussed is the appearance of the nautilus shell, noting particularly the increasing size and number of the cells (the latter indicating the age of the nautilus), and the careful closing of the openings between the cells. Attention should also be called to the fact that in reality the nautilus creeps along the bottom of the ocean, but that, for fancy's sake, poets speak of it as sailing over the surface. The lesson will be made most interesting and helpful if a real nautilus shell has been brought for examination. Otherwise, pictures and diagrams may be substituted.

2. Individual study

After reading the poem through to find the author's message, the pupils will devote themselves to discovering what every part of the poem means. For this work they will need the dictionary and an encyclopædia or a mythology.

3. Second discussion

How do you think Holmes came to write this poem? What is the message of the poem? In what stanza is it best expressed?

Let us examine the first stanza now. What

does *feign* mean? What is it that poets pretend? What does *main* mean? Who can tell us the picture in the first two lines? What is a venturous bark? What makes this summer wind sweet? Why does the poet say the gulfs are enchanted? What is a siren? What do coral reefs look like? Who are the sea-maids? What color is their hair? How many of you can give a complete picture of the enchanted gulfs? What colors do you see in this stanza? What sounds do you hear? What fragrance do you smell?

In the second stanza what is meant by *webs of living gauze?* What word makes you know the expression means *sails?* What would we be likely to say instead of *was wont to dwell?* Who is the frail tenant? What does *irised* mean? How did it get that meaning? What does the poet mean by *sunless crypt?* Who can give a complete picture of the wrecked ship of pearl?

In the third stanza what does *lustrous* mean? What is the thought in the first two lines? What word in the third line means the same as *coil?* What is the relation of the last three lines to the fourth? (They develop in detail the general idea in the third line.) How many separate pictures does this stanza contain? What are they?

In the fourth stanza why does the poet call the

message *heavenly?* To what is he referring in the second line? What does *forlorn* mean? Who was Triton? What is the thought in the fourth and fifth lines? What are the deep caves of thought?

In the fifth stanza to whom is the voice singing its heavenly message? Why is the past called low-vaulted rather than narrow? When will the soul be free? To what does the expression *outgrown shell* refer? In what way is life an unresting sea?

What title could you suggest for the first stanza, the second, the third, etc.? (The Ship at Sea, The Wrecked Ship, The Building of the Shell, The Gratitude of the Poet, The Heavenly Message.)

4. Oral reading

The pupils should endeavor to bring out the beauty of the message and to present each picture in the poem clearly and impressively. These endeavors will manifest themselves in the taking of plenty of time and in increased feeling which reaches its climax in the last stanza. Here the trumpet call to nobler living should be given in clear, rich tones which ring with sincerity and spiritual joy. As a fitting close let the teacher read the entire poem herself, doing with greater

skill what the pupils have tried to do. Her rendering must show what the poem means to *her*.

5. Memorizing of last stanza

If the teacher in her rendition has brought out at all adequately the beauty of the poem, the pupils will want to learn at least the last stanza. This can be done by the class in concert, the teacher reciting with and inspiring the class, or it can be done silently, followed by individual oral renditions. It is not at all unlikely that some of the pupils will voluntarily memorize the whole poem. This will depend very much, however, on whether the teacher has truly taught them to appreciate and love it.

SIR GALAHAD

My good blade carves the casques of men,
  My tough lance thrusteth sure,
My strength is as the strength of ten,
  Because my heart is pure.
The shattering trumpet shrilleth high,
  The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
  The horse and rider reel:
They reel, they roll in clanging lists,
  And when the tide of combat stands,
Perfume and flowers fall in showers,
  That lightly rain from ladies' hands.

How sweet are looks that ladies bend
On whom their favors fall!
For them I battle till the end,
To save from shame and thrall:
But all my heart is drawn above,
My knees are bow'd in crypt and shrine:
I never felt the kiss of love,
Nor maiden's hand in mine.
More bounteous aspects on me beam,
Me mightier transports move and thrill;
So keep I fair thro' faith and prayer
A virgin heart in work and will.

When down the stormy crescent goes,
A light before me swims,
Between dark stems the forest glows,
I hear a noise of hymns:
Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.
Fair gleams the snowy altar-cloth,
The silver vessels sparkle clean,
The shrill bell rings, the censer swings,
And solemn chants resound between.

Sometimes on lonely mountain-meres
I find a magic bark;
I leap on board; no helmsman steers:
I float till all is dark.
A gentle sound, an awful light!
Three angels bear the holy Grail:

With folded feet, in stoles of white,
  On sleeping wings they sail.
Ah, blessed vision! Blood of God!
  My spirit beats her mortal bars,
As down dark tides the glory slides,
  And star-like mingles with the stars.

When on my goodly charger borne
  Thro' dreaming towns I go,
The cock crows ere the Christmas morn,
  The streets are dumb with snow.
The tempest crackles on the leads,
  And, ringing, springs from brand and mail;
But o'er the dark a glory spreads,
  And gilds the driving hail.
I leave the plain, I climb the height;
  No branchy thicket shelter yields;
But blessed forms in whistling storms
  Fly o'er waste fens and windy fields.

A maiden knight — to me is given
  Such hope, I know not fear;
I yearn to breathe the airs of heaven
  That often meet me here,
I muse on joy that will not cease,
  Pure spaces cloth'd in living beams,
Pure lilies of eternal peace,
  Whose odours haunt my dreams;
And, stricken by an angel's hand,
  This mortal armour that I wear,
This weight and size, this heart and eyes,
  Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,
And thro' the mountain-walls
A rolling organ-harmony
Swells up, and shakes and falls.
Then move the trees, the copses nod,
Wings flutter, voices hover clear:
"O just and faithful knight of God!
Ride on! the prize is near."
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
Until I find the holy Grail.

Alfred, Lord Tennyson.

1. Preparatory discussion

The teacher should, if necessary, take two full periods for this preparatory discussion. She will need first to give her class a clear account of the career of a knight in the days of chivalry, explaining fully his training for this career and laying special emphasis on the vigil and ceremony which immediately preceded his entrance into knighthood. Then she should tell the story of the Holy Grail and follow this with the story of Sir Galahad, not neglecting to show a copy of the famous picture of this knight, nor failing to make clear that his strength was as the strength of ten *because his heart was pure.*

2. Individual study

Because the poem is a little long to be assigned for detail study in its entirety the teacher may for the sake of variety suggest that all the pupils read the entire poem with a view to discovering its central thought, and then for careful study that the boys and girls take alternate stanzas but that all of them take the last.

3. Second discussion

In which stanza did you find the central thought? How would you express it in your own words?

In the first stanza what does *casques* mean? What picture do the first two lines suggest? Why is the term *shattering* applied to trumpet? What does *brands* mean? What sounds can you hear in lines five, six, seven, eight, and nine? What does the tenth line mean? What picture in the last two lines? What kind of flowers do you see and smell?

In the second stanza what do the first two lines mean? The second two? What are the two most important words in line five? What does the sixth line mean? The eighth line? Who can

explain the thought expressed in lines nine and ten? Lines eleven and twelve?

In the third stanza what is meant by the *stormy crescent?* What picture do you see in the first three lines? What do you hear in the fourth? In what other line is the same music mentioned? What is meant by *stalls?* What is the complete picture you see in lines seven, eight, nine, ten, and eleven? What can you hear? What can you smell?

In the fourth stanza what does *meres* mean? *bark? stoles?* What do you see happening in the first four lines? What picture in the second four? What does the tenth line mean? What picture in the last two?

In the fifth stanza what does *charger* mean? *leads? brand? mail? fens?* What is the complete picture in the first eight lines? What do you see happening in the ninth line? What is the meaning of the tenth line? What picture in the last two lines?

In the sixth stanza what new name is applied to Sir Galahad? Why is the title appropriate? What does *yearn* mean? *muse? stricken?* Who can explain the thought in the eighth line? The complete thought in the last four lines?

In the seventh stanza what does *copses* mean?

hostel? grange? pale? betide? What do you see and hear happening in the first eight lines? What kind of feeling characterizes the last four lines?

Which stanza suggests the most beautiful pictures? The most beautiful perfumes? The most beautiful music? The most beautiful thought?

4. Oral reading

The pupils must aim to express throughout the feeling of joyful confidence expressed in Sir Galahad's own words, "To me is given such hope I need not fear." Clear, ringing tones are necessary, softened and tinged with rapturous awe in such stanzas as the third and fourth. The rendition must be progressive and deepen in feeling with each stanza. The rate will be a little faster than medium and will remain practically unchanged from beginning to end. The teacher in her rendition must have the same aim as her students. She must not hesitate to "let go," and by the most finished work of which she is capable she must bring out fully the thrilling beauty of the pictures, and the earnestness and fearless joy of the "maiden knight."

Use on a Friday afternoon program

This poem is not too long to be memorized by one of the students and recited on a Friday afternoon; in fact the poem is beautiful enough to justify its being memorized by the entire class. It may then be divided among three boys for program purposes, the first reciting stanzas one and two; the second, three, four, and five; the third the last two.

HERVÉ RIEL

On the sea and at the Hogue, sixteen hundred ninety-two,
Did the English fight the French — woe to France!
And, the thirty-first of May, helter-skelter through the blue,
Like a crowd of frightened porpoises a shoal of sharks pursue,
Came crowding ship on ship to Saint Malo on the Rance,
With the English fleet in view.

'T was the squadron that escaped, with the victor in full chase,
First and foremost of the drove, in his great ship, Damfreville;
Close on him fled, great and small,
Twenty-two good ships in all;
And they signalled to the place,
"Help the winners of a race!

Get us guidance, give us harbour, take us quick—or, quicker still,
Here 's the English can and will!"

Then the pilots of the place put out brisk and leaped on board:
"Why, what hope or chance have ships like these to pass?" laughed they;
"Rocks to starboard, rocks to port, all the passage scarred and scored,
Shall the *Formidable* here, with her twelve and eighty guns,
Think to make the river-mouth by the single narrow way,
Trust to enter—where 't is ticklish for a craft of twenty tons,
And with flow at full beside?
Now, 't is slackest ebb of tide.
Reach the mooring! Rather say
While rock stands or water runs,
Not a ship will leave the bay!"

Then was called a council straight;
Brief and bitter the debate:
"Here 's the English at our heels; would you have them take in tow
All that 's left us of the fleet, linked together stern and bow,
For a prize to Plymouth Sound?—
Better run the ships aground!"
(Ended Damfreville his speech.)
Not a minute more to wait!
Let the Captains all and each
Shove ashore, then blow up, burn the vessels on the beach!
France must undergo her fate.

"Give the word!" — But no such word
Was ever spoke or heard;
For up stood, for out stepped, for in struck amid all these
— A Captain? A Lieutenant? A Mate — first, second, third?
No such man of mark, and meet
With his betters to compete!
But a simple Breton sailor pressed by Tourville for the fleet —
A poor coasting-pilot he, Hervé Riel, the Croisickese.

And "What mockery or malice have we here?" cries Hervé Riel:
"Are you mad, you Malouins? Are you cowards, fools, or rogues?
Talk to me of rocks and shoals, me who took the soundings, tell
On my fingers every bank, every shallow, every swell,
'Twixt the offing here and Grève where the river disembogues?
Are you bought by English gold? Is it love the lying 's for?
Morn and eve, night and day,
Have I piloted your bay,
Entered free and anchored fast at the foot of Solidor.
Burn the fleet and ruin France? That were worse than fifty Hogues!
Sirs, they know I speak the truth! Sirs, believe me there 's a way!
Only let me lead the line,
Have the biggest ship to steer,
Get this *Formidable* clear,

Make the others follow mine.
And I lead them, most and least, by a passage I know well,
Right to Solidor past Grève,
And there lay them safe and sound
And if one ship misbehave,
— Keel so much as grate the ground,
Why, I 've nothing but my life, — here 's my head ! " cries Hervé Riel.

Not a minute more to wait.
" Steer us in, then, small and great !
Take the helm, lead the line, save the squadron ! " cried its chief.
Captains, give the sailor place !
He is Admiral, in brief.
Still the north-wind, by God's grace !
See the noble fellow's face
As the big ship, with a bound,
Clears the entry like a hound,
Keeps the passage as its inch of way were the wide sea's profound !
See, safe through shoal and rock,
How they follow in a flock,
Not a ship that misbehaves, not a keel that grates the ground,
Not a spar that comes to grief !
The peril, see, is past,
All are harboured to the last,
And just as Hervé Riel hollas " Anchor ! " — sure as fate,
Up the English come, — too late !

So, the storm subsides to calm:
They see the green trees wave
On the heights o'erlooking Grève.
Hearts that bled are stanched with balm.
"Just our rapture to enhance,
Let the English rake the bay,
Gnash their teeth and glare askance
As they cannonade away!
'Neath rampired Solidor pleasant riding on the Rance!"
How hope succeeds despair on each Captain's countenance!
Out burst all with one accord,
"This is Paradise for Hell!
Let France, let France's King
Thank the man that did the thing!"
What a shout, and all one word,
"Hervé Riel!"
As he stepped in front once more,
Not a symptom of surprise
In the frank blue Breton eyes,
Just the same man as before.

Then said Damfreville, "My friend,
I must speak out at the end,
Though I find the speaking hard.
Praise is deeper than the lips:
You have saved the King his ships,
You must name your own reward.
'Faith, our sun was near eclipse!
Demand whate'er you will,
France remains your debtor still.
Ask to heart's content and have! or my name 's not Damfreville."

Then a beam of fun outbroke
On the bearded mouth that spoke,
As the honest heart laughed through
Those frank eyes of Breton blue:
"Since I needs must say my say,
Since on board the duty's done,
And from Malo Roads to Croisic Point, what is it but a run? —
Since 't is ask and have, I may —
Since the others go ashore —
Come! A good whole holiday!
Leave to go and see my wife, whom I call the Belle Aurore!"
That he asked and that he got, — nothing more.

Name and deed alike are lost:
Not a pillar nor a post
In his Croisic keeps alive the feat as it befell:
Not a head in white or black
On a single fishing smack,
In memory of the man but for whom had gone to wrack
All that France saved from the fight whence England bore the bell.
Go to Paris: rank on rank
Search the heroes flung pell-mell
On the Louvre, face and flank!
You shall look long enough ere you come to Hervé Riel.
So, for better and for worse,
Hervé Riel, accept my verse!
In my verse, Hervé Riel, do thou once more
Save the squadron, honor France, love thy wife the Belle Aurore!

Robert Browning.

MODEL LESSONS — SEVENTH GRADE

1. Preparatory discussion

The preparatory discussion will be a lesson in history and geography. The teacher herself may supply the information needed or, better still, may have this done by members of the class to whom the work has been assigned. The points to be covered are: the cause of the war between France and England (namely, Louis XIV's attempt to restore James II to the English throne), with a brief account of the battle of La Hogue; following this, the class should find out where to locate the Hogue, the island of Saint Malo, Croisic Point, Plymouth Sound, the fort of Solidor, Grève, and the Rance.

2. Individual study

Let the pupils read the entire poem simply for the story, then condense it into one paragraph to be handed in at the next recitation. In addition let each student study one assigned stanza very carefully, knowing that he will be held responsible for the meaning of every word in that stanza, and will be expected to be able to tell the meaning of every thought in his own language.

3. Second discussion

The teacher may ask one or two of the class to read their summaries of the story in order that she may see how well they have grasped the meaning. She will then proceed at once to the discussion of each stanza.

What is the exact date of this event? Is *crowd* or *shoal* the subject of *pursue?* What word makes you sure that the subject is *shoal?* What picture do you see in this stanza?

In the second stanza what does *squadron* mean? Who was the victor? To what does *drove* apply? What idea does it suggest? What do you see and hear happening in the last four lines?

In the third stanza what is the picture in the first line? What does *starboard* mean? *port? scarred and scored? ticklish? craft?* Tell in your own words what the pilots told the French. What picture do you see as they give their opinion? What expression do you see on their faces? On the faces of the French?

In the fourth stanza what does *straight* mean? *in tow? stern? bow?* What picture is suggested in the first two lines? How do you think Damfreville asked the question in the third, fourth,

and fifth lines? How did he speak the words in lines eight, nine, and ten? In line eleven?

In the fifth stanza who was it spoke the first three words? How can you tell? What is the difference between a Captain, Lieutenant, and Mate? What does *mark* mean? *meet? pressed?* Who was Tourville? What word shows us where Hervé Riel lived?

In the sixth stanza what does *Malouins* mean? *soundings? offing? disembogues?* Where and what was Grève? Solidor? What is the main feeling in the first two lines of Hervé Riel's speech? In the third, fourth, and fifth? In the sixth? In the seventh, eighth, and ninth? In the tenth? In the rest of his speech? Why do you think his speech was so effective? What expression do you see on the faces of his listeners?

In the seventh stanza what does *helm* mean? *Admiral? spar?* Who is talking? What do you see happening as he talks? What picture in lines eight, nine, and ten? In lines eleven to seventeen? How does Hervé Riel holla "Anchor"? What picture in the last line?

In the eighth stanza what does the first line mean? What other two lines have about the same meaning? What does *enhance* mean? *askance? rampired?* What picture in lines two and

three? Who is speaking in lines five to ten? What is the main feeling in these words? What feeling is expressed in lines ten to fifteen? What picture in the last four lines?

In the ninth stanza what does the seventh line mean? What was the subject of Damfreville's speech? Why did he find the speaking hard? What other feelings besides gratitude lay back of his words?

In the tenth stanza what picture in the first four lines? What lines show that Hervé Riel was not conceited? What characteristic did his choice of reward show? What does *Belle Aurore* mean?

In the eleventh stanza what do the second and third lines mean? The fourth and fifth? What expression is used to show that the English had won the battle? What is the Louvre? What do lines eight to twelve mean? Lines twelve to fifteen, inclusive?

If you were to paint a picture of Hervé Riel would you make him tall or short? Stout or thin? Dark or fair? Smooth-faced or bearded? What kind of a costume would you give him? What kind of an expression? What would you represent him doing?

4. Oral reading

With a poem of this length the teacher will obtain the best results in the oral reading lesson if in her assignment for this lesson she has given to each pupil just one or two stanzas for his practice work. In their reading the pupils must aim for an essentially dramatic rendering. They must see and they must feel all that their words portray. In the first stanza they must express sympathy and terror; in the second, terror and appeal; in the third, mockery; in the fourth, bitter resignation; in the fifth, surprise; in the sixth, reproach and pride; in the seventh, command, admiration, and joyful relief; in the eighth, mocking joy and deep admiration; in the ninth, gratitude; in the tenth, apparent unconcern and frank happiness; in the eleventh, reproach and admiration. The rate will be a little fast, especially in the first two stanzas; the tone strong and energetic. The teacher by her rendition of the entire poem will give to the story the unity which up to this time it has lacked on account of its having been rendered by installments. She, like her pupils, must aim to make her rendering very dramatic.

5. Dramatization

By using their imaginations and exercising a little ingenuity the class may easily turn this poem into a drama. It will be best for the pupils to utilize all spoken parts just as they stand and make the story complete by supplying speeches of their own appropriate to passages of pure description, such as, *Then was called a council straight.* The majority of the class, who represent the French, may keep their seats, while Damfreville, the coasting pilots, and Hervé Riel may do their acting in the front of the room. Those who are seated will of course have very little to say, but they must show constantly by expression and pantomime that they are taking part in the play. If desirable, one pupil may read the first eleven lines of the poem by way of introduction to the play and the last stanza as a fitting close.

Eighth Grade

THE BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

Alfred, Lord Tennyson.

1. Preparatory discussion

The teacher can well open a preparatory discussion on the *Bugle Song* by quoting the following passage from Mrs. Anne Thackeray Ritchie's

Records of Tennyson, Ruskin, Browning: "Here is a reminiscence of Tennyson's about the echo at Killarney, where he said to the boatman, 'When I was last here I heard eight echoes, and now I hear only one.' To which the man, who had heard people quoting the *Bugle Song*, replied, 'Why, you must be the gentleman that brought all the many to the place.'" This with some appreciative remarks about the beauty of Killarney scenery will be all that the pupils need before reading the poem for themselves.

2. Individual study

Let the pupils discover first what the poem teaches, then turn their attention to discovering the meaning of its separate thoughts. They should endeavor to make themselves so sure of the meaning of each passage that they will feel ready to explain that meaning in their own words in class.

3. Second discussion

What is the message that Tennyson brings to us in this poem? What are the words he uses to say that our influence never dies?

Now, examining the first stanza, what picture do you find in the first line? In the second? In

the third? In the fourth? What colors are suggested in these four lines? Who can give us the complete picture found in the first stanza?

In the second stanza what does *scar* mean? What is the more common word for *Elfland?* Who can explain now what the first four lines mean? Why did Tennyson use *purple* in describing the glens?

In the third stanza to whom might the word *love* refer? What picture does *rich sky* suggest? What do you hear happening in the first two lines? How do the bugle echoes differ from our echoes? Which stanza do you like best? Why?

4. Oral reading

For an effective oral rendering of this poem clear visualization is absolutely essential, as well as a clear imaginative hearing of the bugle and its dying echoes. The giving of the pictures in the first stanza should be a little slow in order that the listeners may have ample time to appreciate the beauty of each. The rate is much accelerated in the fifth line and in the first two words of the sixth, but slows gradually on the remainder of the sixth line, each of the last five words being uttered in a clear but fainter tone and on a lower pitch, the *ing* becoming more

and more prolonged. This is true also of the fifth and sixth lines of the second and third stanzas, except that in the third stanza the change to a lighter tone and a slower rate begins with the first word of the last line. In reading the second stanza the student will find that he can more nearly suggest the horns of fairy land if he will think of distant hills as he reads. His tones throughout the first four lines must be *thin and clear.* In the third stanza he must bring out the contrast in thought by giving attention to *they, thy, faint, our, grow forever,* and in the third and fourth lines by letting the tone grow in fullness and richness.

The teacher in her rendering will need to heed all of these suggestions also, her purpose being to show the *full* beauty of every picture, every sound, as well as to arouse her pupils to a deeper appreciation of the wonderful melody of the poet's language. She must not forget that this is a lyric poem and that its music is one of its greatest charms. If necessary she must take time to practice faithfully the last two lines of the stanzas in order that her rendition may be truly artistic.

5. Memorizing

If the teacher has taught her pupils to love this poem they will all desire to memorize it, and *should* memorize it, if for no other reason than that there is no other three-stanza lyric in the English language which is more exquisite in thought, melody, and language.

The pupils can memorize the poem more quickly if they use the following outline:—

STANZA I. 1. Sunset Pictures: Castle walls, snowy summits, long light across lake, wild cataract.

2. Refrain: Bugle blows — wild echoes fly; bugle blows — echoes answer and die.

STANZA II. 1. Sounds from Elfland: Thin and clear, sweet and far.

2. Refrain: Bugle blows — purple glens reply; bugle blows — echoes answer and die.

STANZA III. 1. The Poet's Message: Bugle echoes: die in sky, faint on hill, field, river; our echoes: roll from soul to soul, grow forever.

2. Refrain: Bugle blows — wild echoes fly; echoes answer and die.

APOSTROPHE TO THE OCEAN

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore;
There is society, where none intrudes,
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark-blue ocean — roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with the shore; — upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals;
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and arbiter of war, —
These are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgar.

Thy shores are empires, changed in all save thee —
Assyria, Greece, Rome, Carthage, — what are they?
Thy waters wasted them while they were free,
And many a tyrant since; their shores obey
The stranger, slave or savage; their decay
Has dried up realms to deserts; — not so thou,
Unchangeable, save to thy wild waves' play —
Time writes no wrinkle on thine azure brow —
Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed — in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving; — boundless, endless, and sublime —
The image of Eternity — the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee: thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! and my joy
Of youthful sport was on thy breast to be
Borne, like thy bubbles, onward: from a boy
I wantoned with thy breakers — they to me
Were a delight; and if thy freshening sea
Made them a terror, 't was a pleasing fear;
For I was, as it were, a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane — as I do here.

Lord Byron.

1. Preparatory discussion

The points to be emphasized in the preparatory talk are the boundlessness of the ocean, its majesty, its unchangeableness, its power, its mysterious fascination. Stories, songs, and paintings which deal with the ocean may also be discussed, but should not be allowed to sidetrack the talk to subjects which have no direct bearing on the poem.

2. Individual study

After reading the poem through and then studying it in detail with the help of the dictionary, encyclopædia, or histories, let the pupils prepare, each in his own language, a statement of the central thought of the poem, also a statement of the central thought of each stanza. These statements should be carefully written out and brought to the next recitation.

3. Second discussion

What is the central thought of the whole poem? But *why* does Byron love the ocean? You need to add that in order to make the thought complete.

What is the central thought of the first stanza?

What other poets have felt the same way towards nature? (Wordsworth, Bryant, etc.) What added meaning does the word *pathless* give to the first thought? What word in the second line suggests the same idea? What words in the third line? What does it mean *to mingle with the universe?* How do we know that Byron could not wholly conceal his love for nature? Yes, because he wrote this poem.

What is the central thought of the second stanza? What does the second line mean? How does man mark the earth with ruin? Why is *thy* the most important word in the fifth line? What word in line six stands in contrast with *thy?* What does *ravage* mean? *unknelled?* What picture can you see in the last three lines?

What is the central thought of the third stanza? What are armaments? What picture is found in the first three lines? What are leviathans? What does the word mean here? Why is *lord of thee* a vain title? What other vain title does man take? What does *arbiter* mean? To what does the word *these* refer? Why does the poet call them *toys?* What was the Armada? To whom did the spoils of Trafalgar belong? Who can state the complete thought of the last two lines?

What is the central thought of the fourth stanza? What does the first line mean? Where was the empire of Assyria? When did Greece rule much of the known world? By whom were her people conquered? Which of the four empires was conquered by savages? When was Carthage subdued? What picture can you see in the sixth line? What does the seventh line mean? What characteristic of the ocean is brought out in lines eight and nine?

What is the central thought of the fifth stanza? To what is the ocean compared? Of all the adjectives descriptive of the ocean which one is the most impressive? Which ones refer to its extent? To its color? To its condition? To its depth? What expression shows that the ocean is a creator? That it is a ruler?

What is the central thought of the last stanza? What two emotions are most evident? What is the first picture you see? Who can explain the meaning of the expression, *From a boy I wantoned with the breakers?* What does *freshening* mean? What picture do you see in lines five and six? What does the seventh line mean? The eighth? To what is the ocean compared in the last line? Why is this a good comparison? Which stanza do you like best? Why?

4. Oral reading

The pupils must endeavor in the first and second stanzas to express joy primarily, and in the other stanzas to express the majesty, power, and unchanging wonder of the ocean. Special pains must be taken to realize the meaning and full value of each word descriptive of the ocean, at the time that the word is spoken. This will result in a slow movement and in the use of unusual volume of tone. Not otherwise can the pupil suggest the bigness and power of the ocean.

The teacher in her rendition of the whole poem must surrender herself so completely to the thought that the pupils are given an added revelation of the poet's meaning. Her enunciation must be perfect, her tones full and strong, her whole energy concentrated on the reading.

5. Memorizing of one stanza

Each pupil should memorize the stanza he likes best, then give considerable oral practice to it before he recites it in class. The oral practice will aid much in developing good enunciation and volume of tone. In fact, every part of this poem, if adequately given, is an excellent voice

exercise, and for this reason the poem has a double value for use in the reading class.

THE DAY IS DONE

The day is done, and the darkness
  Falls from the wings of Night,
As a feather is wafted downward
  From an eagle in his flight.

I see the lights of the village
  Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
  That my soul cannot resist:

A feeling of sadness and longing,
  That is not akin to pain,
And resembles sorrow only
  As the mist resembles rain.

Come, read to me some poem,
  Some simple and heartfelt lay,
That shall soothe this restless feeling,
  And banish the thoughts of day.

Not from the grand old masters,
  Not from the bards sublime,
Whose distant footsteps echo
  Through the corridors of Time.

For, like strains of martial music,
  Their mighty thoughts suggest
Life's endless toil and endeavor;
  And to-night I long for rest.

Read from some humbler poet,
  Whose songs gushed from his heart,
As showers from the clouds of summer,
  Or tears from the eyelids start;

Who, through long days of labor,
  And nights devoid of ease,
Still heard in his soul the music
  Of wonderful melodies.

Such songs have power to quiet
  The restless pulse of care,
And come like the benediction
  That follows after prayer.

Then read from the treasured volume
  The poem of thy choice,
And lend to the rime of the poet
  The beauty of thy voice.

And the night shall be filled with music,
  And the cares, that infest the day,
Shall fold their tents, like the Arabs,
  And as silently steal away.

Henry Wadsworth Longfellow.

1. Individual study

Because of the simplicity of this poem no preparatory lesson is needed, and the work begins with individual study by the pupils. In

this study the pupils should aim, first, to discover the prevailing thought and the prevailing emotion; second, to become certain of the meaning of each stanza. It would be well, also, for each pupil to write out in his own words four pictures he finds in the poem and bring this paper to class to hand in.

2. Discussion

What is the prevailing thought in this poem? In which stanza is it found? The prevailing feeling? In which stanza is this feeling fully described? What is the story that the poem tells?

In the first stanza what is the meaning of *wafted?* To what is the coming of night compared? Is this a good comparison? Why not?

In the second stanza what is the meaning of the last line? What picture do you see in this stanza? How many of you chose that for one of your four pictures?

In the third stanza what is the meaning of *akin?* What does the whole stanza mean?

In the next stanza what does *lay* mean? What word could be used instead of *heartfelt?* What kind of thoughts are thoughts of day? How do most people try to banish such

thoughts? Was the poet's method wiser? Why?

In the fifth stanza to whom does *grand old masters* refer? What expression in the next line has a similar meaning? What do the third and fourth lines mean?

In the next stanza what does *martial* mean? Can you name any poets who have written about life's endless toil? Why did n't Longfellow want to listen to their poems at this time?

In the seventh stanza what does the second line mean? In what way are such songs like showers? Like tears? Who are some of the poets who have written such songs? Does Longfellow belong to this class?

What new ideas about these poets are found in the eighth stanza? (The teacher can very appropriately give here something of the life of Sidney Lanier.)

Who can give the meaning of the ninth stanza in one short sentence?

In the tenth stanza what do the first two lines mean? The last two lines? What would have been the poem of *your* choice? Why?

In the last stanza what does *infest* mean? What picture can you see in the last two lines? What does the whole stanza mean?

3. Oral reading

Let the pupils endeavor to suggest throughout the restful atmosphere of the twilight hour. This endeavor will manifest itself in a smooth, quiet, melodious rendering. The only stanzas which call for a particular variation from this rendering are the fifth and sixth, which must be made to suggest *strains of martial music.*

The teacher's rendering, coming from longer and deeper experience, should express more feeling than the pupils' renderings possibly can. It should be in very truth *like the benediction that follows after prayer.*

4. Use on a Friday afternoon program

The nature of this poem makes it more suitable for a reading from the book than for a recitation, and it should be given by one pupil rather than divided among many.

AN INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon:
A mile or so away
On a little mound, Napoleon
Stood on our storming-day;
With neck out-thrust, you fancy how,
Legs wide, arms lock'd behind,

As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mus'd, "My plans
That soar, to earth may fall,
Let once my army leader Lannes
Waver at yonder wall," —
Out 'twixt the battery smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reach'd the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect —
(So tight he kept his lips compress'd,
Scarce any blood came through)
You look'd twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We 've got you Ratisbon!
The Marshal 's in the market-place,
And you 'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes

A film the mother eagle's eye
When her bruised eaglet breathes;
"You're wounded!" "Nay," the soldier's pride
Touched to the quick, he said:
"I'm killed, Sire!" And his chief beside,
Smiling the boy fell dead.

Robert Browning.

1. Preparatory discussion

The discussion will include some account of Napoleon's movements in 1809 leading up to the siege of Ratisbon, the outcome of the siege and its effect on Napoleon's plans, a locating of the city itself, and a brief mention of the services of the distinguished Marshal, Lannes. This information may be supplied by the teacher or by pupils to whom the work of looking up these facts has previously been assigned.

2. Individual study

After the pupils read the poem let each one condense the story into one short paragraph to be handed in at the next recitation. Let each pupil prepare also a list of five questions on the poem, such questions as the teacher usually asks in the second discussion lesson. The making of this list of questions will necessitate an unusually careful analysis of the poem, inasmuch as in-

telligent questions can grow only out of accurate knowledge of subject matter.

3. Second discussion

This step, as already intimated, will be mainly in the hands of the pupils. The simplest and most satisfactory way to conduct the lesson is to allow each pupil in turn to rise and read one question from his list; in response to this, as many of the pupils as know the answer raise their hands, the questioner promptly calls on one of them but does not sit down until his question is satisfactorily answered. If none of the pupils can answer it, he answers it himself. The teacher simply acts as umpire. An occasional lesson conducted in this way is not only thoroughly enjoyable but a most effective sharpener of wits. At the end of the period a vote may be taken as to who had the best list of questions.

4. Oral reading

This poem calls for an essentially dramatic rendering. In the first stanza the aim must be to present a vivid picture of Napoleon; in the second to present his anxious meditation suddenly interrupted by the approaching rider; in

the third to present the vivid picture of the boy, a picture colored in the last lines by wondering sympathy; in the fourth to express primarily the boy's glad enthusiasm; in the fifth to express Napoleon's tenderness and the boy's supreme heroism. The approach of the rider and his enthusiastic announcement will be expressed in a rapid movement of the lines. The climax in the last stanza must *be* a climax or the rendition falls flat.

5. Use on a Friday afternoon program

Because of its dramatic qualities this poem makes an excellent program selection. It should be recited by one pupil, preferably a boy, who puts his whole soul into the telling of the story.

APPENDIX

A List of Poems for Study and Memorizing in the Grades

FIRST GRADE

MOTHER GOOSE RHYMES

Baa, Baa, Black Sheep.
Hey! Diddle, Diddle.
Ding, Dong, Bell.
Bobby Shafto.
Hark, Hark.
Sing a Song of Sixpence.
Hickory, Dickory, Dock.
Humpty Dumpty.
Jack and Jill.
Little Bo-peep.
Little Jack Horner.
Little Girl, Little Girl.
Little Miss Muffet.
Little Tommy Tucker.
Mistress Mary.
Old King Cole.
Once I Saw a Little Bird.
Ride a Cock-Horse to Banbury Cross.
Simple Simon.
There was a Crooked Man.
Tom, Tom, the Piper's Son.
There was a Little Boy.
There was a Man of our Town.
Who Killed Cock Robin?[1]

ALEXANDER: All Things Beautiful.
FIELD: Rock-a-By Lady.
PEABODY: Making a House.
ROSSETTI: The Wind.
ROSSETTI: O Lady Moon.
ROSSETTI: What Does the Bee Do?
POULSSON: The Sunbeams.
STEVENSON: The Wind.
STEVENSON: Foreign Children.

SECOND GRADE

BUNNER: "One, Two, Three."
FIELD: Wynken, Blynken, and Nod.
LARCOM: The Brown Thrush.
HOUGHTON: Lady Moon.
PEABODY: The Journey.
RANDS: The Wonderful World.
HOUGHTON: Good-Night and Good-Morning.[1]
ROSSETTI: How Many Seconds in a Minute?
SMITH: America.
STEVENSON: My Shadow.
STEVENSON: The Swing.

THIRD GRADE

BROOKS: O Little Town of Bethlehem.
CARY: November.
COLERIDGE: Praying and Loving.
EDWARDS: A Child's Prayer.
LARCOM: The Violet.
MOORE: A Visit from St. Nicholas.
SCOLLARD: Bobolink.
SCOLLARD: Fraidie-Cat.
VANDEGRIFT: The Sandman.
SHAW: Columbia, the Gem of the Ocean.

[1] With the exception of these titles, all the poems here recommended are included in *Riverside Literature Series* Extra No. CC. Paper, 15 cents; linen, 25 cents, postpaid. (Houghton Mifflin Company.)

APPENDIX

FOURTH GRADE

ALLINGHAM: Fairy Folk.
FIELD: The Night Wind.
GOULD: Jack Frost.
JACKSON: September.
LONGFELLOW: The Children's Hour.
MILLER: The Bluebird.
MACDONALD: The Wind and the Moon.
SCOLLARD: The Crow.
WHITTIER: The Barefoot Boy.
WORDSWORTH: Lucy Gray.

FIFTH GRADE

TENNYSON: The Brook.
BRYANT: Robert of Lincoln.
BJÖRNSON: The Tree.
CARLYLE: To-day.
HOLMES: Old Ironsides.
LONGFELLOW: The Ship of State.
PAYNE: Home, Sweet Home!
PIERPONT: Warren's Address to The American Soldiers.
SHAKESPEARE: Lullaby for Titania.
SWETT: The Blue Jay.

SIXTH GRADE

ALDRICH: Before the Rain.
BENNETT: The Flag Goes By.
EMERSON: Concord Hymn.
LOWELL: The First Snow-Fall.
PERRY: The Coming of Spring.
READ: Sheridan's Ride.
SHAKESPEARE: Puck and the Fairy.
SHERMAN: May.
SWETT: July.
WOLFE: The Burial of Sir John Moore at Corunna.

SEVENTH GRADE

CARROLL: A Song of Love.
KEY: The Star-Spangled Banner
LANG: Scythe Song.
LONGFELLOW: The Arrow and the Song.
LOWELL: The Finding of the Lyre.
MILLER: Columbus.
RILEY: The Name of Old Glory.
JACKSON: A Song of Clover.
STEVENSON: A Visit from the Sea.
SHAKESPEARE: Farewell! A Long Farewell to all my Greatness!
SHAKESPEARE: Jog on, Jog on.

EIGHTH GRADE

HOWE: Battle-Hymn of the Republic.
KIPLING: Recessional.
SILL: Opportunity.
SCOTT: Breathes there the Man with Soul so Dead.
SHAKESPEARE: Hark, Hark! The Lark!
TAYLOR: The Song of the Camp.
VAN DYKE: The Angler's Reveille.
WHITMAN: O Captain! My Captain.
KIPLING: L'Envoi (When Earth's last Picture is painted)[1]

[1] With the exception of this title, all the poems here recommended are included in *Riverside Literature Series* Extra No. CC. Paper, 15 cents; linen, 25 cents, postpaid. (Houghton Mifflin Company.)

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